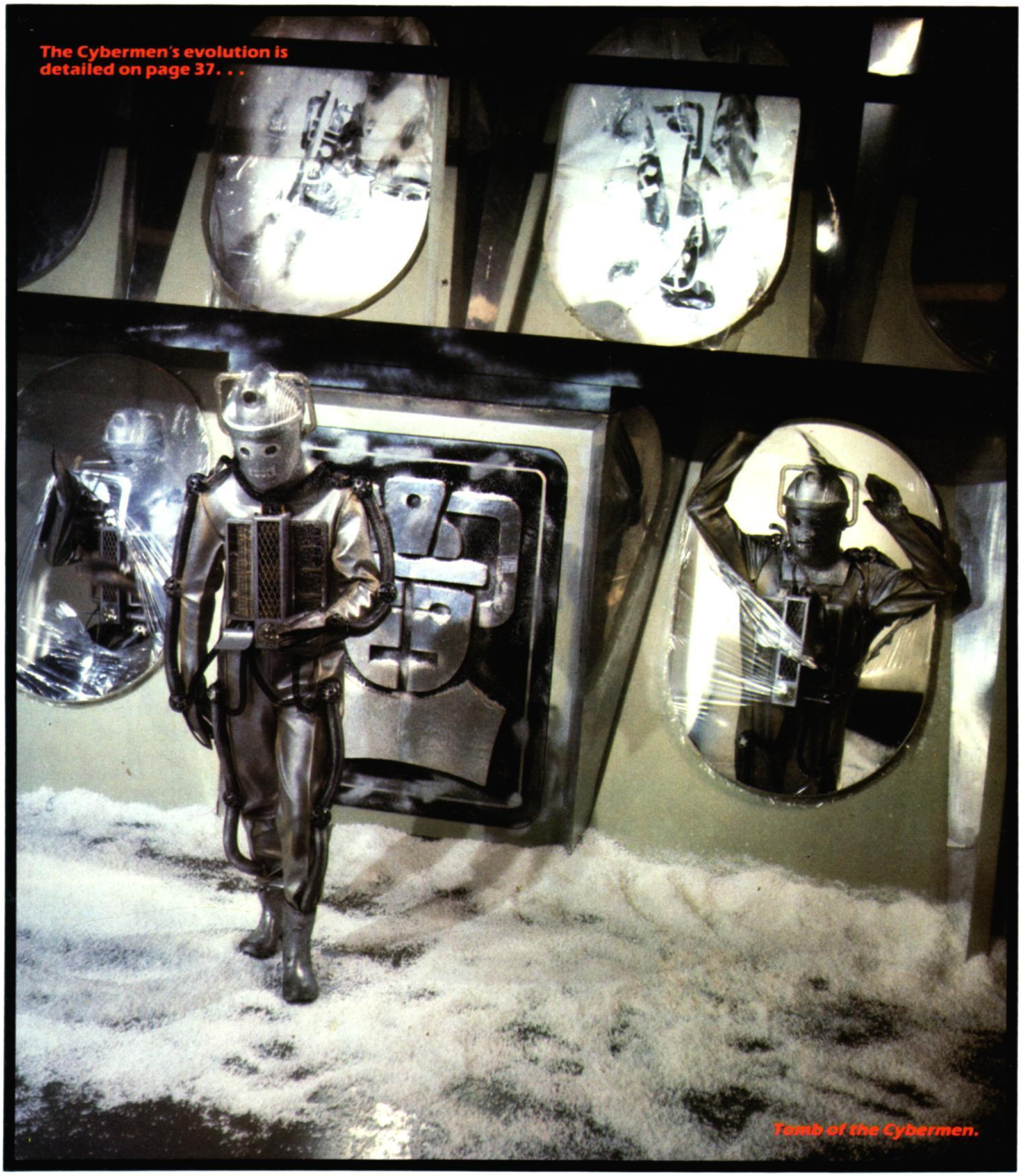
DOCTOR WHO MAGAZINE™

MARVEL No 123 • APR 1987 • U.S.$2.75 CAN$3.50 85p

**FREE Fold-out Poster!**

**Season 23 Visual Effects**

**Hope you're as impressed with your free poster as we were when we saw Alister Pearson's original painting! It's designed as part of the series that will build up to feature each of the Doctors and the principal foes. Part one of an in-depth feature on the Cybermen begins on page 37. Also this issue, a colour feature on the Visual Effects from Season 23 – plus a rare interview with Maureen O'Brien and lots more!**



The Cybermen's evolution is detailed on page 37. . .

*Tomb of the Cybermen.*

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Publisher: **Stan Lee**

**COMING NEXT MONTH . . .**

As well as bringing you more news of the coming season, we'll be covering the series' history, featuring an interview with **Gerry Davis,** ***The Mind Robber*** in the **Archives** section and the second part of **The Cybermen**. A classic **Tom Baker season** is remembered in **Flashback** and **John Lucarotti** is interviewed in an extra-long **Off The Shelf**. We hope this will compensate fans of this feature for its non-appearance this month!

All this and more will be in **DWM issue 124**, on sale from **9th April**, priced **85p**. **Order your copy today!**

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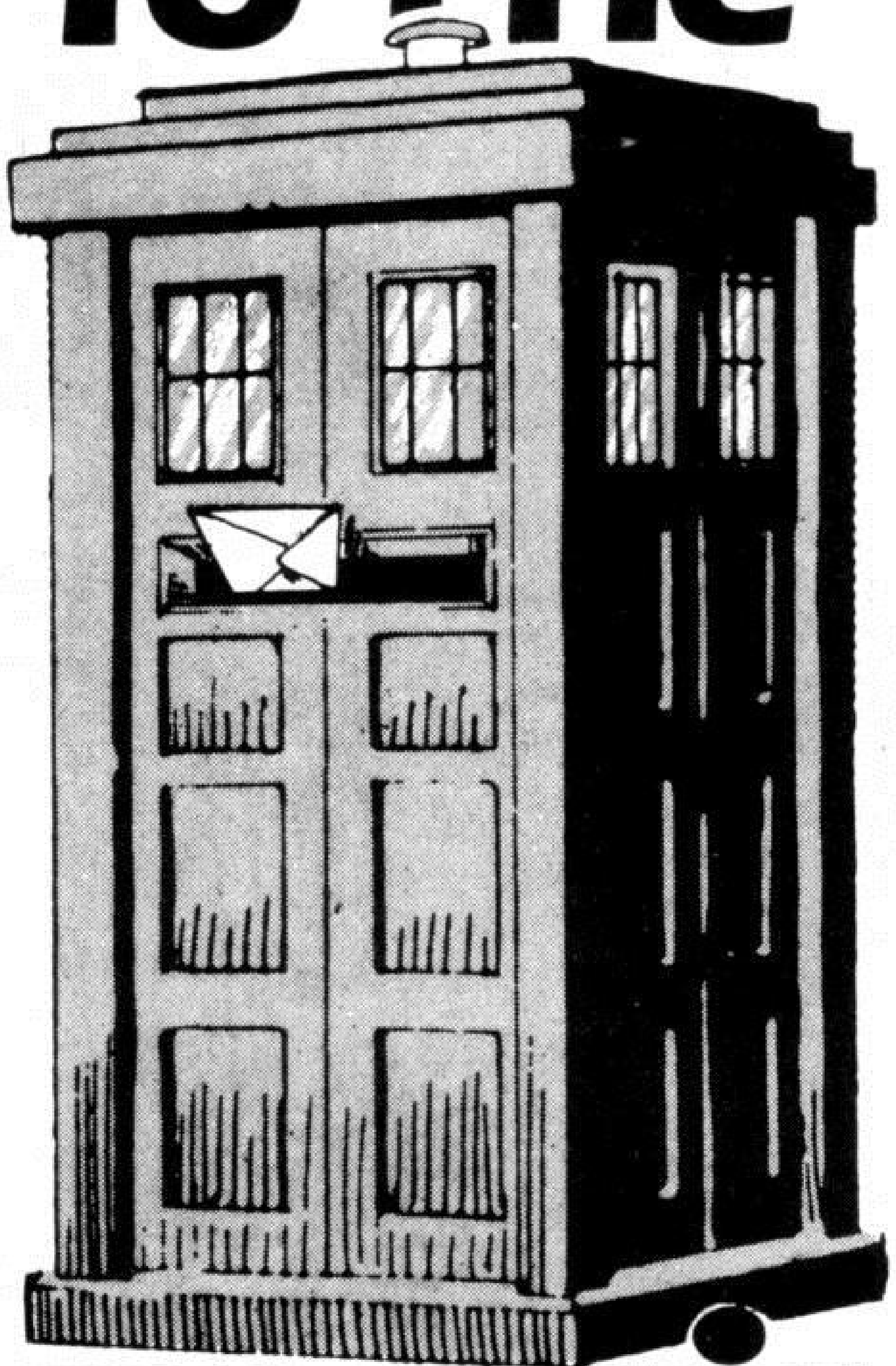
# To The



# TARDIS

**Send your letters to: To The TARDIS, Doctor Who Magazine, 23 Redan Place, London W2 4SA.**

## LIKE AN OYSTER

Now that Colin Baker is leaving the role of the Doctor and rumours are flying once again about a female taking over, let me give you my opinions on the subject. It is no more strange an idea than a space-time machine looking like a police box, it being bigger on the inside, or a character able to regenerate. My suggestion is an actress who was recently voted near the top of a poll for the male population's favourite female. . . What decided me was her '*Who*-ish' smile – Joanna Lumley.

And if you still think a female Doctor is strange, then consider the humble oyster who changes sex several times a day!

*Matthew Priest,*
*Glasgow.*

## MID-LIFE CRISIS

If Colin Baker will not be seen to regenerate into Doctor no. Seven, then it is the perfect time for a woman to take the lead – avoiding what has been described as 'possibly the most painful regeneration yet'.

This seventh incarnation could be described as the Doctor's "mid-life crisis" – or perhaps all Gallifreyans develop traits of the opposite sex in their middle life.

*Toby Baxter,*
*Reading,*
*Berkshire.*

## COVER UPS

Back stage bust ups, sacked stars, behind the scenes cover ups, and tell-all stars in the *Sun*.

Now if we could only get the same ratings as *East Enders*.

*Brian Smith,*
*Cardiff.*

## IMPROVEMENT

Ever since **issue 107,** the magazine has gone from strength to strength, with a striking layout, interesting articles, and features, and the innovation of twice yearly 'bumper issues' which make a more satisfying read than the regular magazine.

The element which has improved most since Sheila Cranna took over as editor must be the comic strip. When I first started buying the magazine (around **issue 88**), I thought the strip was ghastly. It came across as a sort of cross between *Judge Dredd* and *Captain Zep,* trying and failing terribly, to present 'HitchHiker'-type slapstick. Now the strip is superb, with believable, intriguing storylines. This is probably because you use different script writers for each story. Also, you now use proper cliff-hangers; I thought I wouldn't survive a month's wait following **issue 121**! The only bad thing I have to say about the strip, is the inclusion in **issue 117**, of the superfluous *Salad Daze*.

I find the *Nostalgia* series extremely interesting, even though I don't remember the stories you cover, being too young.

*Lawrence Ahlemeyer,*
*Rotherham,*
*S. Yorks.*

## WRITE-OFF

The Twenty-Third Season has now finished and apart from *Mindwarp,* I found it to be a disappointment. Yet again the production team failed to 'deliver the goods' and with *The Ultimate Foe,* storywise they scraped the bottom of the barrel.

The effects for the final story were fairly good, as were the sets and costumes, but the last episode I found to be very poorly written indeed.

Although the series is going downhill, in my opinion, your magazine, at least, is maintaining a high standard. Take **issue 120** for instance, your review of the *Mysterious Planet* was short, but the reviewer got across his point of view quite well. *The Green Death Archive* and the *Wendy Padbury Interview* were both interesting, as was *Matrix Data Bank,* but *Gallifrey Guardian* tends to be behind the times as far as 'news' goes.

I have only one gripe about **issue 120,** and that is *Off the Shelf.* Books reviewed by the Valeyard? Huh! I would sooner read what a real person(?) has to say, rather than some writer putting words into a fictional character's mind. What I like best is the comic strip. I have enjoyed nearly all the stories since John Ridgway started drawing it, and the latest one looks very promising. The writers for the TV series could learn something from those who write the strip adventures.

An article that I would love to see in **DWM** is one about the TARDIS interior.

If they choose a woman to play the Time *Lord* then I for one am not going to watch the next series (I don't think Colin Baker should have been booted out in the first place). A female Doctor would ruin the show, that is something I do not want to see.

*P. Tricker,*
*Sudbury,*
*Suffolk.*

*An article about the TARDIS will appear in* ***DWM*** *in the near future.*

## MAN TO MAN

. . . With regard to the future of *Doctor Who,* I hear that Colin Baker has resigned. That is a great pity (especially in view of his being told that he was to be replaced anyway). Whoever the new Doctor is to be, I wish him all the luck in the universe (I do say him) and hope that he can give as good a performance as Colin – a hard act to follow.

I hope that John Nathan-Turner has seen this and will take heed of the fact that the Doctor is male – a grand*father* and Time *Lord.* I'm not sexist, but a female Doctor is as ridiculous as a male Miss Marple.

*Ian Mason,*
*Dymock,*
*Glos.*

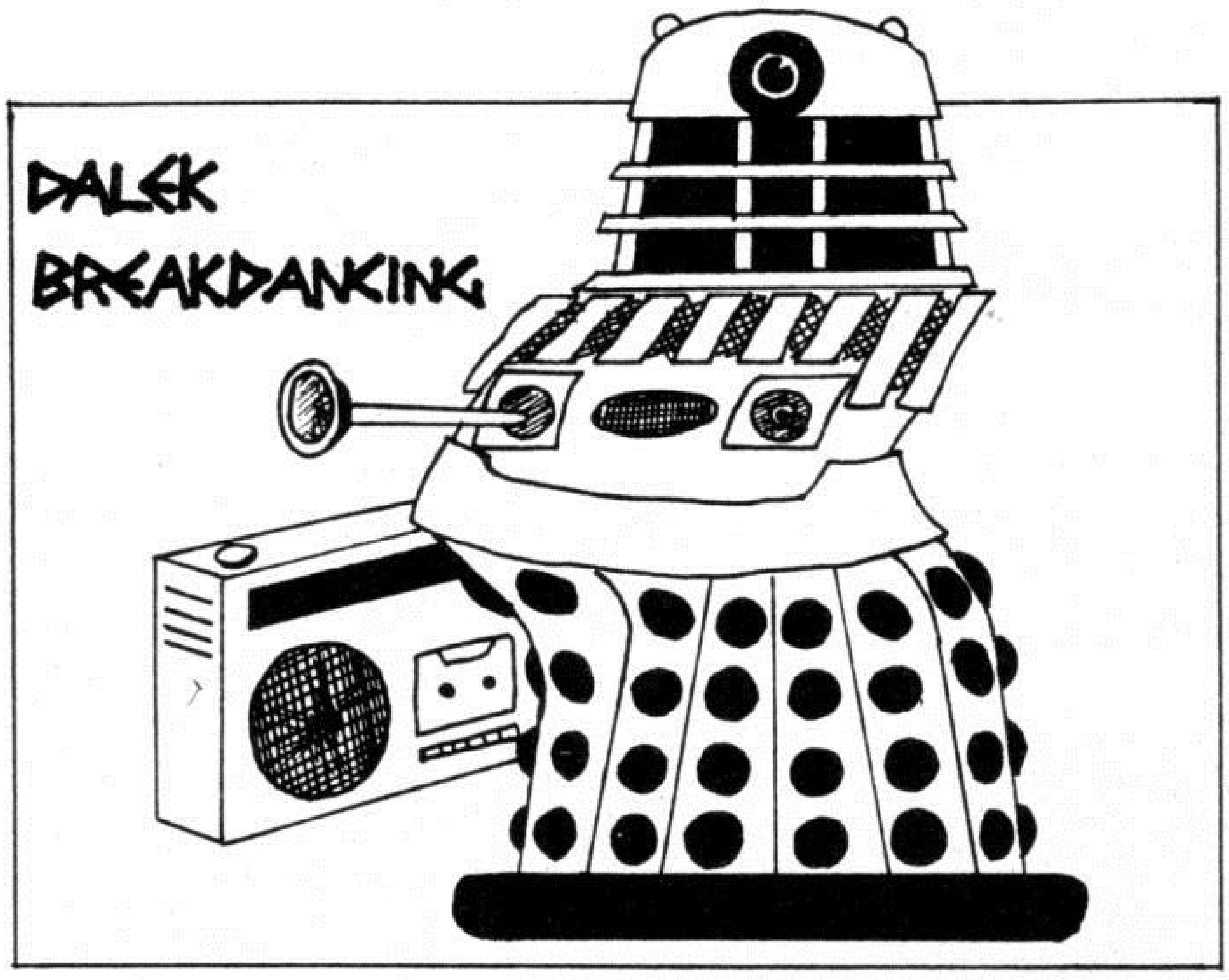
## COMPETENT COLIN

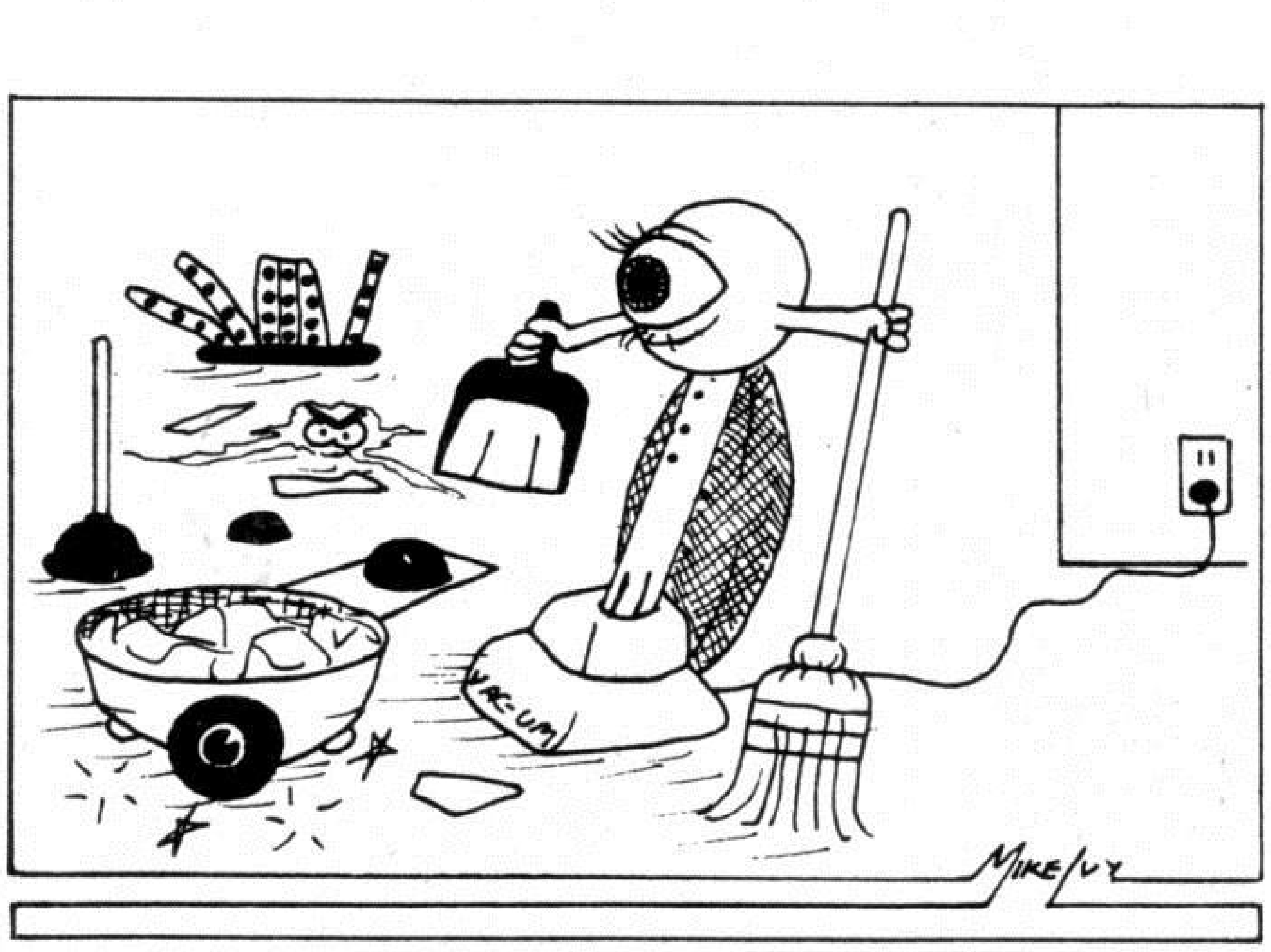
Congratulations on an informative and extremely interesting magazine. It is vastly improved on the standards of the early 80s.

Also many thanks for extra things like the superbly drawn Davros/Sixth Doctor poster (**issue 118**). At last someone has drawn a competent Colin Baker!

The now finished new series was either marvellous or dreadful. The marvellous was the stunning *Mindwarp* complete with the best ending on a *Who* adventure. In fact it was the best *Who* adventure I've ever seen.

The dreadful was the Pip and Jane Baker one, which seemed to have no





By Mike Ivy, Austin, Texas.

real link with the overall plot and wasn't interesting anyway.

However, the final two episodes were enjoyable even if the ending was predictable.

*John Earls,*
*Milton-Keynes,*
*Bucks.*

## GUIDE-LINE

This is the first time I have ever written to you but after reading **issue 121,** I felt I had to write. First of all, I'd like to congratulate you on the colour *Matrix Data Bank* in the aforementioned **DWM.** It was truly refreshing to see the logo in colour and five lovely colour photographs on the page. It was so stunning and surprising that it really jumped out and bit me. More please!

However, the written content had somewhat deteriorated, and I can't believe that you didn't have enough response to use a double page, with the same amount of photographs. This would be nice in the future. Perhaps you shouldn't always stick to the same number of pages so you can have in whatever is available.

Not wanting to appear too critical, I think your magazine is great, I would nevertheless like to point out some considered failings in the Colin Baker Episode Guide. If you want to lay down an account of each episode then spend the time and space to give a detailed account. The first two parts didn't make sense, as the plot wasn't continued from episode to episode and you became more confused because some characters weren't introduced. I hope the third part will be slightly better.

I hope your magazine continues for a long time, as it is a welcome relief each month.

*Alan Young,*
*Renfrew,*
*Strathclyde.*

## ENTHRALLED

I remember being enthralled by the adventure *The Stones of Blood*, particularly by the central villainess. Susan Engel's portrayal of the callous Cessair of Diplos was a memorable experience, and yet the only photograph you have ever printed of the evil Diplosian was way back in the weekly. Why nothing else?

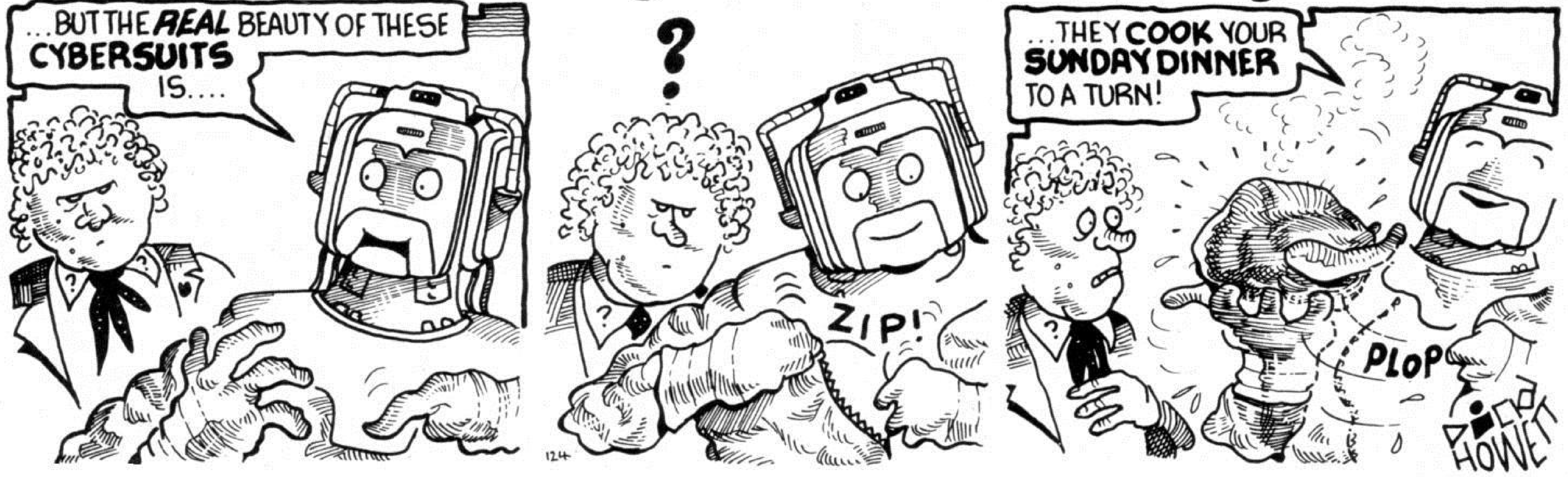
**Doctor Who Magazine**'s really great at the moment by the way, but how many times do you think you can include features about the Daleks, the Cybermen or the Companions. Why not run an original series of articles about the show's "forgotten stars", starting with Susan Engel as Vivien Fay, Angus Mackay's Borusa (I don't think I've ever seen a photograph of him) and then going on to the superb actor who played Chancellor Goth in *The Deadly Assassin*. The list is endless.

By the way, can't you get a decent strip artist. The comic strip stopped being enjoyable, sensible and intelligent at about part 4 of *The Stockbridge Horror*. Since then I don't think I've read a single strip that hasn't mocked and satirised the show in both story and art. You can start by dropping that dreadful penguin and Peri. Much as I enjoy her television self, she seems false and flimsy on paper.

Otherwise, the magazine is perfect, the *Matrix Databank* becomes more and more interesting each month and *Off the Shelf* could not be better.

*James Griffiths,*
*Penyffordd,*
*Clwyd.*

## DOCTOR WHO? by Tim Quinn & Dicky Howett


...BUT THE REAL BEAUTY OF THESE CYBERSUITS IS....
?
ZIP!
124
...THEY COOK YOUR SUNDAY DINNER TO A TURN!
PLOP
DICKY HOWETT

# Why being a Doctor Who Girl

## Maureen O'Brien talks candidly about her time with the series.

**Doctor *Who* has enjoyed an extraordinary hold over many of those who have been involved in its production and this fondness for the series means that most former cast and crew members are more than willing to talk about the show. Until now, actress Maureen O'Brien was one of the few who always declined to do so. However, last year, she agreed to give an interview about this early part of her highly distinguished career.**

Maureen explained her start in acting:"You don't really know what careers are open to you as a child. I knew that people earned their living acting, because I went to see them at the Liverpool Playhouse and that nurtured my interest. I thought, quite rightly, when I was about seventeen or eighteen and leaving school, that if I became an actress it would entail a lot of personal pain, which I probably couldn't stand – and which I was quite right about.

*Photo – Steve Cook*

"I did the teaching course at the Central School of Speech and Drama as a way of escaping from being an actress, I suppose. Of course, once I got there, I realised there was no way I was going to be able to avoid it – and I had to face the pain.

"I always had extremely high standards and when I was at school, what I didn't realise was that I simply didn't have the technique to live up to my own standards. You can't be Sarah Bernhardt at the age of fourteen, you have to work at it. Once I got to Central, I suppose I got everything much more in proportion and realised that you had to take it all step by step.

"What I did at Central was fairly irrelevant to what happened afterwards, but it was wonderful in that the movement teaching there was very good, as was the acting teaching on our course. There was a whole lot of other stuff, like the voice training, which I thought was bad and later, having worked in the theatre for about seven years, I really had to re-learn everything I'd been taught about voice."

After drama school, Maureen became a founder member of the influential Everyman Theatre in Liverpool. "I just read something about it starting up and Martin Jenkins, who was one of the people starting it up, was a Liverpool guy who had directed and acted in a lot of shows at the University of Liverpool, which I'd seen. I wrote to him, got an audition and got in. I did everything, playing about twelve parts, making props, working twenty-four hours a day! But I was only there about three months when *Doctor Who* came up.

> **"I didn't watch TV in those days, I didn't think of television as anything serious."**

"A wonderful acting teacher, who had taught me at Central, called Harry Moore, had moved out of teaching and gone as a producer to the BBC. I got a telegram out of the blue saying, 'Chance of TV work. Ring me.' I was an extremely innocent person, which I still am to some extent, and I rang him and said, 'But Harry, I've already got a job.' And he said, 'Now, darling, don't be silly. They're looking for a new girl on *Doctor Who*.' I had never seen *Doctor Who*, although I'd heard of it. I didn't watch TV in those days, I didn't have time for a start and I didn't think of television as anything serious – I mean, the theatre was what was serious. I no longer think that, by any

# wasn't a dream come true...

**"The characters were just there to react, especially the girl."**

*The Rescue.*

means – quite the contrary, in fact. A lot of work that's done on TV is much better than what's done in theatre, although it's completely different, of course. I suppose in those days I was a little theatre snob.

"Anyway I came up to see Verity Lambert, then went back and carried on at the Everyman. Then I was called back for a camera test. I came to London and stayed with Harry and his wife, and decided, for my test, to do a piece from *Member of the Wedding*, for which Harry coached me. I did this piece for the test and they offered me the job.

"Now, I was extremely happy working at the Everyman, but I'd met the man I was eventually to marry, and he was in London. We were by now together and I wanted to get down to London to be with him so I thought, 'Well, I'd better take this job.' And I did."

Very quickly, Maureen found her expectations of quiet, normal and rather run-of-the-mill job shattered, as the full effect of being in the series made itself felt. "To me it was just a job, it didn't seem important. They'd said, 'Keep it dark. Don't tell anyone,' and of course I didn't, though I couldn't really understand what all the fuss was about.

**"Suddenly there were journalists knocking on the door at seven in the morning."**

"Then suddenly there were journalists knocking on the door at seven in the morning and talking to neighbours, and Michael and I had to climb out of the back window, as there wasn't a back door! It was absolutely terrifying and I just didn't know what I'd let myself in for. I had no idea it was so enormous and such a great cult. It was a terrible shock to me and I couldn't really cope with it at all. I don't think I would be able to cope with it now, either.

"The thing that shocked me was that, yes, you appeared on the front of the *Daily Mail* and the cover of the *Standard*, and you're very young, so it looms large. I'd have been very proud of it if I'd been appearing on these covers because I'd just done an acclaimed performance, but this was nothing to do with me – I hadn't done anything yet, nobody had seen me, it was just that I was in this thing. It could have been anybody's picture, you were actually so irrelevant."

The public intrusion is a fact of any popular actor's life, but many dislike it, including, of course, Patrick Troughton. Maureen did, too: "Intensely. Yes, I resented it, and I couldn't cope with it. They weren't paying me enough to travel by taxi everywhere, so I used to get the tube like everybody else. I would sit as close as you are to me, and people would talk about me. They'd sit there and say, 'It is. . .it isn't', and just stare. Sometimes they'd approach me, but a lot of times they'd simply talk about me, while I sat there as though I was behind a TV screen.

"It was a devasting experience. I hated the loss of anonymity – the ordinary person's right to walk down the street and be like anyone else. Nine tenths of my pleasure in this world is just looking at people and observing and enjoying what goes on. I couldn't do that because I had to keep my eyes down or otherwise I was going to be accosted. And not because of anything to do with you – but only because you were playing this amoeba every week on people's television screens. ▶

◀Clearly, Maureen hadn't found the character she was signed to play very enthralling: "It was pretty unrewarding from the acting point of view. The first week, I remember, I thought I couldn't possibly learn the words in five days and I couldn't understand how everybody else – Bill Hartnell, Jackie Hill and Russell Enoch got rid of their scripts on the second day. I thought, 'How on earth will I ever learn it?'

"Of course by the second week, I was putting my script down on the second day, too. You got so used to it – the words were more or less always the same, anyway. In fact, it was very easy to learn and was no sweat from the work point of view. The scripts were so predictable. I used to sit there saying, 'This is boring, why don't you. . ?' but nobody took any notice of me. I looked about twelve years old and I used to take the scripts very seriously, you see. They must have thought I was crazy!

"I'd sit at the story conference, saying, 'I'm sorry but you can't possibly leave me in this medieval monastery on this island, with tears pouring down my face, the Doctor having left me and me having no-one in the world at the end of the episode, and in the next episode have me gaily running through the corridors saying, 'Oh look at this, isn't this exciting!' You can't have that, you can't do that just because it's for children. You think you can just mess around.' The writers all adored me, but all the other people just thought I was a total nutcase – which I was! I always used to be having fights about the scripts, to no avail.

**"It's one of those jobs that, when people ask me about my life, I go a blank on."**

"All I ever had to do was look frightened and scream, I didn't actually have to *do* that much. The characters were just there to react, especially the girl. She just opens her mouth and screams a lot. The thing is, if there weren't so many people obsessed by *Doctor Who* and always reminding me of it, it would have been one of my least memorable jobs. It meant nothing to me at all. It's one of those jobs that, when people ask me about my life, I go a blank on. It was, as well, completely wasted as far as my career went.

"I saw myself going on in the theatre, from Liverpool to say, Nottingham or Bristol Old Vic, so to me it was like an aberration. If I'd wanted a much more commercial type of career, then *Doctor Who* would have been the perfect sort of springboard, but that's not what I wanted and it wasn't what suited me."

Although Maureen claims not to have found the gruelling weekly schedule a problem, she does remember her feelings on entering the world of series television:"I found it a completely alien environment. I had been totally at home in the theatre, earning six pounds a week, but the whole sort of middle-class, materialistic atmosphere of TV was alien to me. I felt very scared and I was overwhelmed by the whole business. But Bill Russell and Jackie were wonderful to me and took care of me. Carole Ann Ford was terribly sweet to me too, although she had left. She came in on my first day to say 'hello' and 'welcome'.

"I was very fond of Bill Hartnell, too. The rest of us gave him a feeling of security and we did have to look after him – I certainly did. My job really, since the acting was no great sweat, was to laugh Bill out of his rages and tantrums, which I did thoroughly, and enjoyed! He'd get very tetchy, but that was just Bill's personality, that's how he was. Any word of more than two syllables was a bit of a problem for him.

**"We used to take turns bringing in these marvellous hampers."**

"I remember we used to have picnics together. We did the series at Riverside Studios and I don't think there was anywhere to eat there, so we used to take turns bringing in these marvellous hampers. Someone would do the salad, someone the fruit, someone else the roast chicken and so on. Then we'd all sit in Bill Hartnell's dressing room and enjoy our rather grand picnics. We were very close with all the team. Douglas Camfield we were terribly fond of – he ran on a very fast motor, I recall. Chris Barry was nice, Richard Martin was a darling man. Verity was always around, and she was wonderful to me – tremendous. It was lovely. And

*The Crusade*

Dennis Spooner was very, very good. We were always pleased when it was one of his.

"The most enjoyable thing about it was the other actors, and we had some good ones, including Hywel Bennett playing some underwater creature and all painted gold. Now I get all these letters saying, 'I know you hated *Doctor Who*', but I didn't. I disliked the job, but I loved the people, all the nice actors and nice directors. Peter Purves joined us later – he'd come in to play this Texan on a roof somewhere, and because we all knew that Jackie and Russell were going, the hunt was on for a new chap. Bill and I agreed that this guy would be great and we went to Verity. So that's how Peter arrived."

The actual process of acting for television, with its then semi-live conditions, didn't prove a difficulty for Maureen, as she explained: "Working in front of a camera never worried me at all, working in front of an audience is what worries me. I love working in front of a camera, because it doesn't make me feel nervous. I don't know what it is, really. I think it's simply that you feel the camera as a friendly presence. I'm completely relaxed because I feel it's a friendly medium. I think theatre audiences must be quite friendly, too, it's just I don't sense them as that.

"I couldn't understand it when, before a recording, people went around saying, 'Good luck, good luck,' as though you were doing a performance. For me, this girl, there was no strain but it must have been terrible for the directors, because I think I'm right in saying they were often near the beginning of their careers, getting experience in *Doctor Who*. It must have been hairy for them, and it was probably hairy for the more experienced actors too."

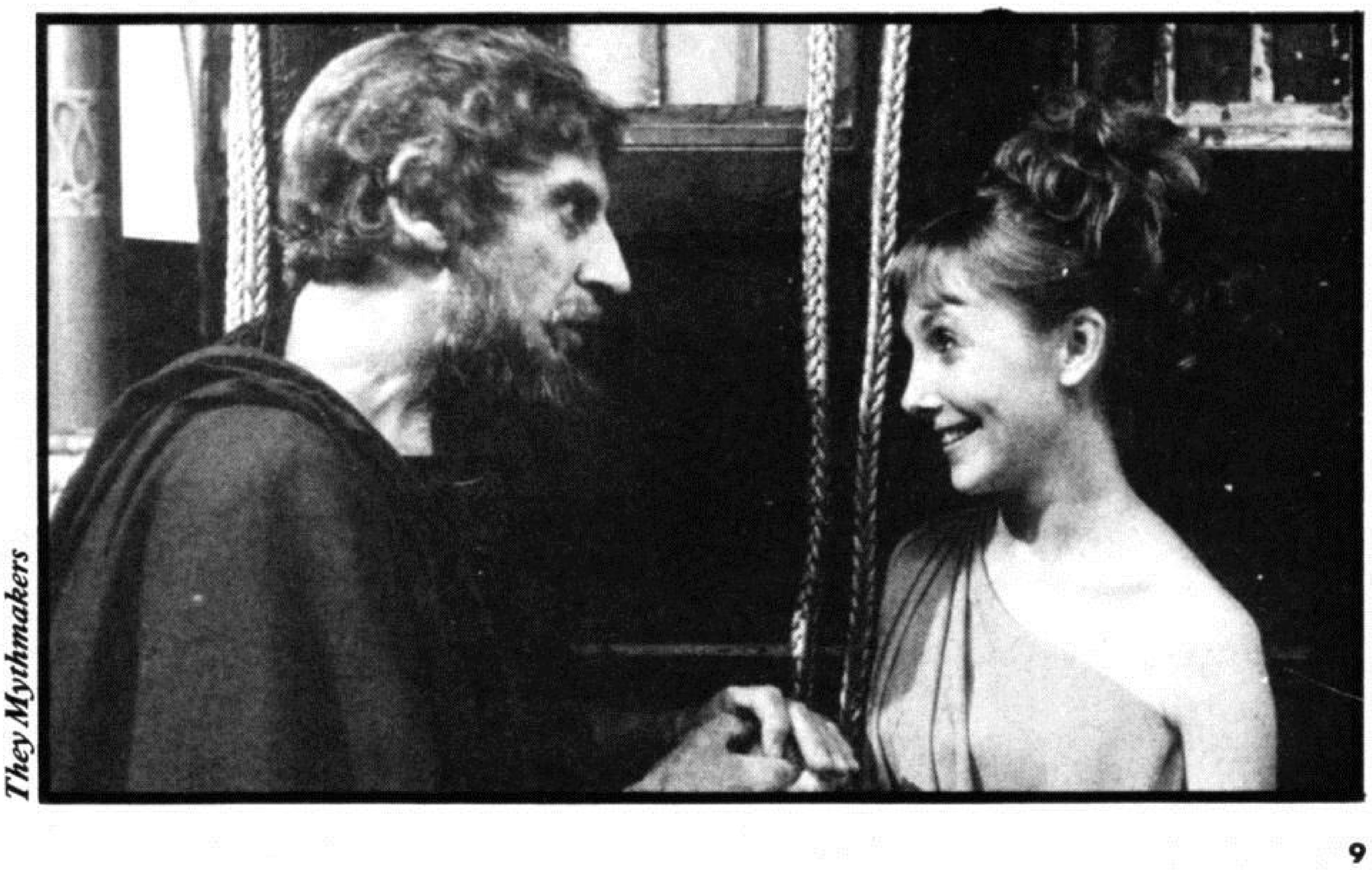
Maureen's memories of the programme are alternately sharp and hazy, as she says herself: "I really only remember bits. I remember my first episode in which I was supposed to be extremely fond of a monster, which was then killed. I remember some giant ants, which were rather clever, but I don't remember the Daleks at all. There was one story where there were these dear little things called Chumbleys, which were sort of little metal things that were jelly-like in that they wobbled. They were very sweet. And inside the Chumbleys, working them like pedal cars, were dwarfs and midgets. They were very nice, and, of course, never having grown beyond five-foot two, I had a great fellow-feeling with them!

**"They actually dressed Vicki very much as I dressed myself in those days."**

"They actually dressed Vicki very much as I dressed myself in those days, and obviously I had some say. I used to wear tunics and boots and tights a lot. I remember having these gorgeous navy blue boots made for me, which I was rather pleased with. I was very fond of them. As for outside filming, well, we did a little bit, climbing up some sand hills somewhere. I remember thinking, 'This is the life! Why can't we do it all like this, outside?' "

As soon as Maureen O'Brien's contract came to an end, she left the series, with absolutely no regrets about not having signed on for more:"I think I was pretty well dying to get out from the start really, once I knew what I'd got myself into. I'd made it absolutely clear that I didn't want to go on. I spent a year out of work after *Doctor Who*, because I had a very bad agent at that time, who didn't know anything about theatre.

"The fact was I could have done anything in the theatre having come out of *Doctor Who*, because they can use the name and you can do tours and things, but I was too innocent to know that. And I couldn't be employed on TV because I was still seen as Vicki from *Doctor Who*. So I went and taught as a supply teacher at a girl's school in Kennington, using my ▶



*The Mythmakers*

◀ Central teaching diploma. It was unbearable. All these great gallumphing girls used to hare down the corridors after me, shrieking, 'Vicki, Vicki,' It was awful."

Luckily, help was at hand:"I was saved by Frank Hauser, who ran the Oxford Playhouse. He was doing *Volpone* with Leo McKern and Leonard Rossiter and he'd never seen *Doctor Who*, or even heard of it. He offered me a part as Leonard Rossiter's wife, Celia. That then transferred and I was spotted in it and offered a season at Chichester. I went into the area I wanted to, although it was all rather establishment stuff, and what I really wanted to do was be at the Royal Court doing new Edward Bond plays and things like that.

"I'm only now doing the sort of work I've always wanted to – new plays written by living people. I'm not saying people shouldn't do Shakespeare and Chekhov, I love that too, but the theatre is about what is happening now. Museums have their place, you've got to have them and they're great, but the theatre is not a museum.

**"I've had wonderful luck with some of the women I've played."**

"I got my next TV break in a *Wednesday Play* directed by John Glenister, in which Leonard Rossiter played my father! You go through phases in your life and mine has been theatre, *Doctor Who*, which I regard as a bit of a hiccup, then theatre again followed by three years in Canada, during which time I did eighteen months on an all-film series called The *Whiteoaks of Jalna*, which was bliss and was shown here three times. When I came back, my theatre career sort of died and I then did about six years of exciting TV work; a whole series of dynamic, interesting parts. I've had wonderful luck with some of the women I've played. Florence Bravo was probably the person I loved most, in the BBC trilogy I did about *The Poisoning of Charles Bravo*. I did *The Lost Boys* for Rodney Bennett, not one of my favourite parts, but the scripts were absolutely brilliant.

"Rodney then asked me to play Morgan Le Fay in *The Legend of King Arthur*, and at first I said to him,'This character is very good at the beginning, but just sort of fades out. She had this wonderful dwarf at the beginning, which appears to be a stroke of genius, but then he disappears and is wasted. It's got to go somewhere and it doesn't.' I didn't really want to do it but Rodney came back and said,'We've had a script meeting and the part's going to be filled out and the dwarf kept in.' So I did it and enjoyed it very much.

"It's terrible to play housewives, reactors. It's boring, it's frustrating and it's meaningless, because nobody is just that. It's only because the writer hasn't troubled to turn this person into a character, so actually you're trying to make a character out of nothing. It's very hard on the nerves without any reward at all and there's no point. I've been lucky and determined.

**"I'm a great respecter of TV these days."**

"I'm back a lot in theatre now, and radio, which I love, too. I'd watch myself on TV and think,'How does that appalling face dare to show itself in public? Why is she using those awful mannerisms?' But I'm a great respecter of TV these days; it's begun to be really exciting again, what with *Screen Two* and *Film On Four*.

"The theatre is in a bad patch now. It's to do with lack of money; no-one will do anything new because everyone's jobs are on the line. They'll go for safe. You'll find it happening a lot with actors now. I would call it the English style, it's got so pervasive. It doesn't offer very much and it seems to be based on the theory of letting the audience do the work, there's no commitment or passion. It distresses me very much, I get really upset by it. An actor takes a huge risk stepping out on stage – you might as well go all out and take the leap."

Maureen has recently been appearing in the Bush theatre production of *The Garden Girls*, a hard-hitting play about a women's open prison, as well as on screen in the BBC play *Watching*:"I don't really know where the next job is coming from, and I never have. I don't really like to."

Maureen did make a brief return to *Doctor Who* recently, when she appeared on the *Children In Need* appeal:"I don't know why I did it. They phoned me up and I agreed and thought, 'What have I done?' I was terribly nervous and nearly didn't go, but I did and it was nice to see Peter (Purves) again, and Patrick, who I've worked with a lot – and, of course, Carole Ann Ford. I've never seen the programme since I've left and I can't understand its appeal. I still get tons of letters and questionnaires as long as your arm. They ask me questions I just can't answer and I basically ignore them now, though I used to answer them all. Eventually I get round to some of them."

Although she received little professional satisfaction from her part in the programme, Maureen O'Brien has gone on to win acclaim and regard for her many and varied parts in other aspects of the acting business. Perhaps it's because of her success that she's not bitter about her *Doctor Wh* experience. Certainly, it's unlikely that she will be appearing at any *Doctor Who* conventions or giving many other interviews, which is a shame as, despite her very private nature, she is a lucid and fascinating conversationalist.

◆**Richard Marson.**

*Our thanks to Maureen O'Brien for talking to us about her career*

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## THE COLIN BAKER POSTER

The Colin Baker poster advertised in Doctor Who Magazine issue 120 is still available. It features Colin wearing a blue & white striped casual jacket and loose tie. It measures 10″ x 8″ and costs £2.00 plus 50 pence p & p.

23rd SEASON !

# GALLIFREY GUARDIAN

No 123 APR 1987

## COLIN IN THE 'SUN'

**In January two articles were published in the *Sun* newspaper, headlined, 'Why I'll Never Forgive Gutless Grade by Axed Dr Who'. The reports were the result of *Sun* reporter Sue Carroll's two-part interview with Baker shortly after news of his departure from the show had been announced in the press.**

Here is what Colin said on several points:

*About The Dismissal:* "I couldn't quite take it in, it was such a shock. I'd fought so hard for the show, I was stunned. What I couldn't accept is that Grade didn't have the guts to tell me man-to-man. If I knew why I was sacked then I would feel better about it all. But I got fobbed off with excuses about Grade thinking that three years as *Doctor Who* was long enough. The fact is I only made 26 episodes before he cancelled the show. When it started again there were only 14 episodes. Hardly a long run, is it? All I wanted was a proper explanation. Many people believe, as I do, that I have been treated shabbily."

*About The Announcement:* "[Grade] didn't want me to say I had been fired. My boss, Jonathan Powell, the Head of Series and Serials said that the BBC would stand by any statement I made. He strongly suggested to me that I should claim to be leaving for personal reasons. They actually wanted me to come back and do four more episodes, just so I could be killed off and fit in with their plans! I told them what they could do with their offer."

*About The Part:* "I was by no means a rich man from *Doctor Who* because they never repeated any of the shows I did. I earned almost £1000 an episode and I was paid by Australian and American television companies who bought the show. But all the promises of extra money from spin-offs didn't really materialise. Only small amounts of money dribbled in. But I was happy in my job and I was convinced that I was a good Doctor Who – certainly on an equal footing with my predecessors. I would have liked to have carried on for a good few years, and I believe that's what should have happened."

*About Trial of a Time Lord:* "How could they expect viewing figures to rise when it was slotted in at such a bad time? Even so, five million viewers isn't so bad. The *Wogan* show doesn't do much better than that, but you won't find Grade moaning about a show that's his brainchild.

"I can honestly say that working on *Doctor Who* was one of the happiest working experiences of my life. It was a fantastic team and there were always plenty of pranks. Once when the production team discovered I was terrified of spiders they set me up. I arrived in my dressing room to find they'd festooned the place with massive plastic spiders, even to the extent of filling the loo with them . . . There was never any bitchiness on the set – unlike a lot of BBC series."

*About The Fans:* "I have been overwhelmed by the support I have received from viewers. Fans have made the job really worthwhile."

*About The Future:* "To be honest there have been times when I felt like just throwing everything in. I have considered selling our cottage, packing up and moving to a little place in Cornwall. I wouldn't mind running a corner shop and leading an ordinary life . . . I honestly do still dream that Grade will turn up on my doorstep and say it has all been a terrible mistake, but I realise that this will never happen now."

As reactions continue to pour in from our readers, and to the BBC, it's interesting to hear at least some of what Colin himself thought. Clearly his loyalty and affection for the show and its crew remains undiminished in spite of his premature departure from the show. For the future, Colin has a part lined up, touring the country in the play *Corpse.* Details on that soon.

## NEW SCRIPT EDITOR

At long last, a replacement for the script-editing seat (vacant since Eric Saward quit the post in a flurry of publicity last summer) has been found. He is a newcomer to the job of editing, as were Eric Saward, Antony Root, Chris Bidmead – indeed, most previous occupants of the job, and his name is **Andrew Cartmell.** Andrew has written extensively for both radio and television, and will no doubt find his experience comes in very handy as, by the time of his arrival, the new season will already be in pre-production.

Let's hope he can help bring the show a breath of fresh air, and lend some character to the new Doctor's first batch of stories. We hope that later in the year Andrew will agree to an interview for the magazine, so stay tuned on that. The format of the 14 part season is still to be announced, so there's no news as to whether it will be linked like *Trial of a Time Lord,* or follow a series of separate stories. There should be confirmation of this, plus a first director and most of all, the new Doctor in next month's issue.

## BUSINESS AS USUAL

. . . For the many *Doctor Who* cast and crew members still actively involved in show business. John Gorrie, director of *The Keys of Marinus,* is the talent behind new BBC serial *A Sort of Innocence.* Former *Who* composer Dudley Simpson has been behind all the music on Graham Williams' new *Supergran* series. Ex-scripter and co-creator of that mechanical hound K9, **David Martin,** is providing HTV with an adaptation of a novel entitled *The Honey Siege.* For broadcast later this year, it's a family adventure story. Good news for **Nicola Bryant** – despite tepid reviews, her *Killing Jessica* West End debut has been a financial success and has just had its run extended.

The late **Robert Holmes'** final scripts (for *Bergerac*) have just gone to air – and very good they were too, and speaking of *Bergerac* series star Louise Jameson featured in *News of the World* recently, about helping *EastEnders* star **Leslie Grantham,** which resulted in him taking up acting, hitting the big time and then facing the music for his 1967 murder charge of a German taxi driver. Grantham, of course appeared in 1983's *Resurrection of the Daleks.* Incidentally, Louise will be featured in our interview slot very soon . . . as will veteran director Paddy Russell, who now works in Yorkshire Television's news department.

Finally, **Katy Manning** can be seen in the Singapore Airlines advertisement and **Johnny Byrne** will be contributing five of the new *All Creatures Great and Small* scripts.

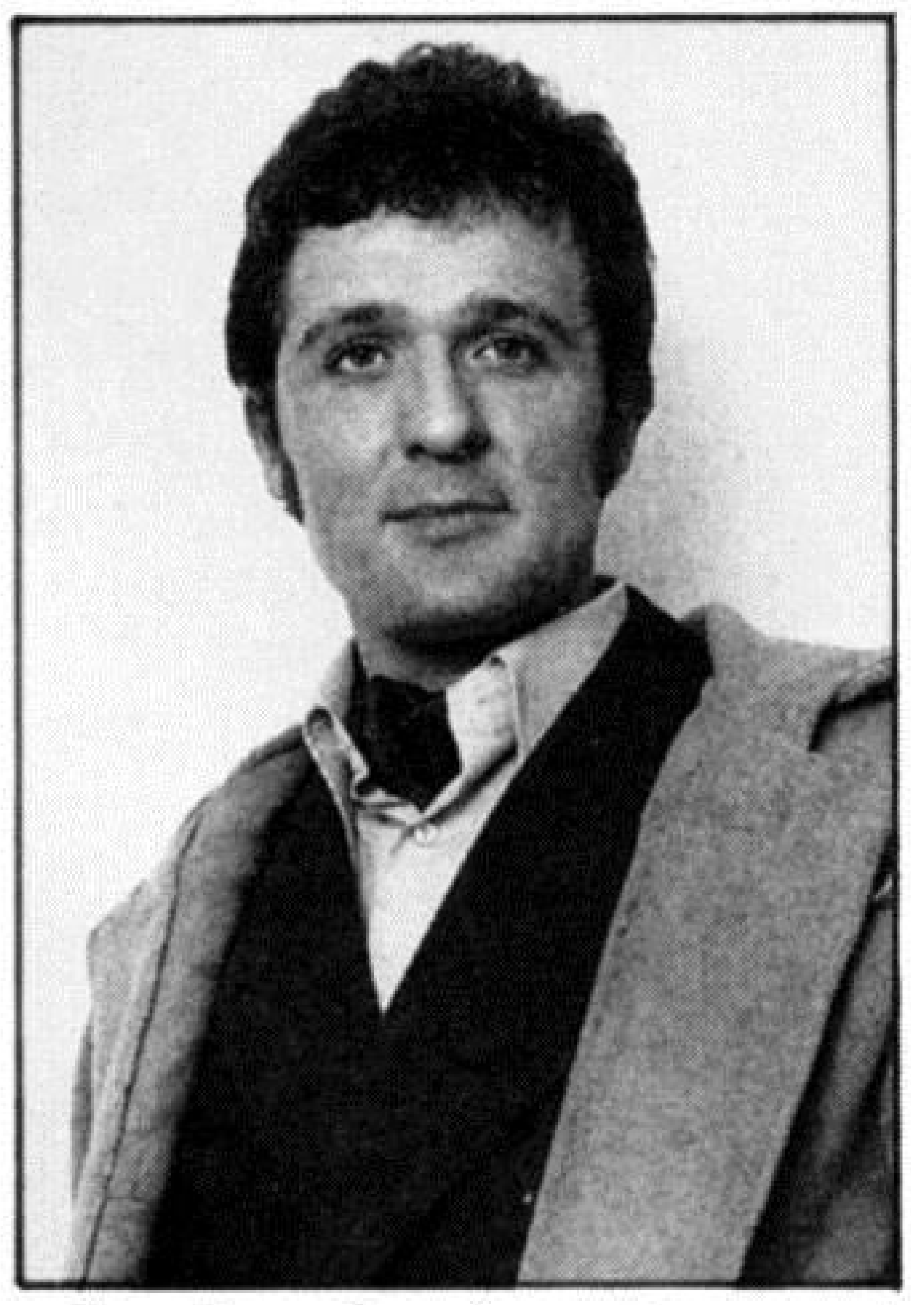
## RATINGS RUN DOWN

*Doctor Who* ratings for this season are now available for publication. Robert Holmes' *Mysterious Planet* kicked off the *Trial* and episode one garnered 4.9 million, episode two followed with 4.87m, three and four with 3.92m and 3.72m respectively.

Philip Martin's *Mindwarp* started off at 4.78m and followed through with figures of 4.6m, 5.15m, and 4.98m for Peri's departure. *Terror of the Vervoids* opened at 5.23m, part two netting 4.65m, part three 5.34m, the fourth episode 5.20m, the fifth 4.38m and the sixth and final episode 5.64m.

## VIDEOS ON THE WAY

A phone call to **BBC Video** in December 1986 resulted in the following news, which should be of interest to all *Doctor Who* fans. First off, ***Death To The Daleks*** will now be released sometime in May, with ***Terror of the Zygons*** planned to follow. This 1975 adventure features Tom Baker, the late Ian Marter and some stunning monsters. It looks like being a bumper year for the Corporation label and it will be releasing many other titles such as *Dad's Army, Steptoe and Son* and more *Hancock*. It may be re-releasing some *Doctor Who* on cheaper price ranges of £9.99 like ***Revenge of the Cybermen***, which has been selling well at this price.



In the planning stage and currently going through clearance are the following stories: *The Ark in Space, Spearhead From Space, The Time Warrior, The Dead Planet* (aka *The Daleks*) and *The Mind Robber*. These last two are being considered despite doubts hanging over further black and white releases due to sales of *The Seeds of Death,* which, although not poor, were something in the region of three-quarters of the totals of the colour stories. It is also interesting, though perhaps not too surprising, to note how much of the late Robert Holmes' work is in line for release.

## OPEN AIR FOR WHO FANS

As part of the conclusion to the *Trial of a Time Lord* in December, the BBC daytime opinion show *Open Air* invited a clutch of ardent *Doctor Who* fans onto the show to talk about the last season and meet writers Pip and Jane Baker. The fans expressed generally negative comments, much to the chagrin of the Bakers, who pointed out: "Well, it's a rather different reaction from the one we've had so far from fans who have contacted us or written . . . we've also enjoyed working on it, until today. I'm not so sure now."

It was on this show, by telephone link from the Brighton theatre where he was directing *Cinderella,* that John Nathan-Turner confirmed he would be staying in the producer's chair for the next season.

## ARCHIVES ANSWER

Finally this month for Andrew Mann and other readers who have enquired, an explanation of how we compile our *Archives* features. Obviously, these are not scene by scene breakdowns of the story in question, but are made as accurate as possible. However, some very short scenes have to be combined for the sake of readability.

If the tape exists, this will be viewed and notes taken from it. Other sources are the novelisations or, if the tape doesn't survive – the script or soundtrack.

Stories are carefully selected but we'd like to hear a bit more of what adventures you'd like to see featured in the *Archives*.

# MATRIX Data Bank

### DALEK TRAVEL

**Chris Ore of Edenbridge in Kent has two questions. Chris asks if there was ever a scene where the Master introduced the Daleks as his new friends to the Doctor who was in a pit. This scene comes from the 1973 story *Frontier in Space,* when we learn towards the end that the Daleks are behind the plot to create war between Earth and Draconia. The Doctor and his friends were in fact in a quarry on the Ogron's planet, and the Master and the Daleks appeared over the top of one of the cliffs surrounding it.**

**Chris' second question also concerns the Daleks. In the first Dalek annual, writes Chris, there was a picture of a Dalek appearing to glide along the water outside the city. Can this be explained, as the Daleks could only travel inside their City in the first story. This is probably a fairly common point of confusion, and so I'll do my best to explain.**

**In the TV series, the Daleks were limited by what could be achieved on the television screen, therefore it would have been completely impractical to have written stories in which the Daleks travelled across water, or up stairs. However, in the annuals, and in the comic strips, there were no such limitations and so anything could happen. Terry Nation and David Whitaker created almost a new race of Daleks in the comics and books, because such a scientifically advanced race should not have to rely on metal floors. So Hoverbouts were created, small flying platforms which the Daleks could travel about on. There were also different sorts of Daleks, like the Marsh Daleks, which had long stilt-like legs and looked quite unlike the 'normal' Daleks that we all know. So while the TV Daleks were struggling about through Central London, or on the desert-like terrain of Aridius, the comic book Daleks were flying about and invading planets with no difficulty whatsoever.**

### PUT INTO MOTHBALLS

Our next questionner is Michael Leon from Hempstead, New York, and he asks why Jon Pertwee's Doctor never encountered the Cybermen and whose decision was this. The Jon Pertwee years were all produced under the team of Barry Letts and Terrance Dicks (with a few exceptions at the beginning and end) and so these would have been the people who decided what to use and what not to. I suspect that the reason was similar to that of the Daleks not appearing for five years, that no good stories came along and there was really no call to re-use the old enemies. Michael goes on to ask about Benton's rank in *Robot.* What does R.S.M. stand for? It stands for Regimental Sergeant Major.

### RECORD APPEARANCES

*A question about people now. Jonathan Gray has noticed that the actor Cy Town is the only one to have been connected with all four Davros stories (*Genesis of the Daleks, Destiny . . . Resurrection . . .and Revelation . . .*). Is this true?*

*You appear to be correct Jonathan, Cy Town is the only actor to have appeared in all four Davros stories. Incidentally, the actor who has appeared in the most Dalek Stories is John Scott-Martin, who has played a Dalek in thirteen of the sixteen Dalek adventures (counting* The Five Doctors*), the three he didn't appear in as a Dalek being* The Daleks, The Dalek Invasion of Earth *and* Destiny of the Daleks.

***Compiled by David J. Howe of D.W.A.S.***

# ARCHIVES

First shown: Jan 1978.

# the Sunmakers

## EPISODE ONE

A nervous young man, Cordo, is waiting patiently by a hatch. It slides open and an efficient young woman tells him that his father has been terminated with a fine body weight and that death taxes are now due, payable at Gatherer Hade's office. The hatch slides shut.

Hade is a fat, pompous looking man, who after what seems like an eternity, turns his attention to Cordo. He tells the haggard-looking man that his father's death was a de-luxe Golden Death, and that the price for such generosity and compassion is high – 117 talmars. Cordo gasps – this is far more than he had been expecting to pay.

The Gatherer informs Cordo that The Collector had recently raised the rate for such a Golden Death, but Cordo had missed the bulletin announcing this, as he had been working double shifts to earn the 80 talmars he thought the death would cost. The Gatherer has a suggestion to make – Cordo's 21 hours spent sleeping every week shall be considered null until he has worked enough to pay off the debt.

In despair, the little man pleads that this will kill him, and that the Gatherer's suggestion he take Q capsules to keep awake is useless, as he cannot afford to pay for them. This plea is met, however, with a strong rebuke – Cordo is reminded to praise the Company for looking after him so well.

In the TARDIS, a chess game is in progress, K9 playing against the Doctor, with Leela acting as the mechanical dog's hands. In a mere six moves, the dog has the Doctor in checkmate. Leela points out that the TARDIS' time rotor has stopped moving. Rapidly, the Doctor makes a series of adjustments and materialises the ship, he announces, in the far distant future, the planet being Pluto.

Leaving K9 behind them, the Doctor and Leela leave the ship, which appears to have landed on a flat concrete rooftop. Leela notices the air is scented and looking over the rooftop's edge, they see they are miles high in a city of gleaming skyscrapers and walkways. Then Leela spies Cordo making his way to the roof parapet, clearly with the intention of hurling himself over the edge. She shouts at him to stop him, and the Doctor begins a conversation to divert his attention from the jump.

They introduce themselves, and Cordo tells them he is planning to kill himself as he can't pay the taxes he owes. The Doctor dismisses this debt lightly, offering the astonished man a jelly baby. This distracts Cordo long enough for Leela to pull him out of harm's way. She restrains him and the Doctor refers back to the taxes he mentioned.

An efficient, rather prim looking woman enters the Gatherer's office, telling him that an air space violation has been detected on block 40 – an illegal landing having been made. This is good news for Hade – this offence incurs a 500 talmar fine. He orders his beamer to be prepared immediately. Up on the roof, a distraught Cordo has almost finished his tale of woe, when an electronic howling sound starts up. This indicates the Gatherer's imminent arrival and Cordo reacts instinctively – he runs.

Leela, quick to pick up on any scent of danger, follows, as does the Doctor. They disappear into a hut, whose floor has a trapdoor and a ladder leading away into the darkness below. Cordo says that to be caught here might mean time in the correction centre, as only executives are allowed to see the light of the suns.

The Doctor and Leela watch as Marn and Hade try to get into the TARDIS. Cordo urges them to leave, though, taking them down to a landing and into a lift. They begin their descent.

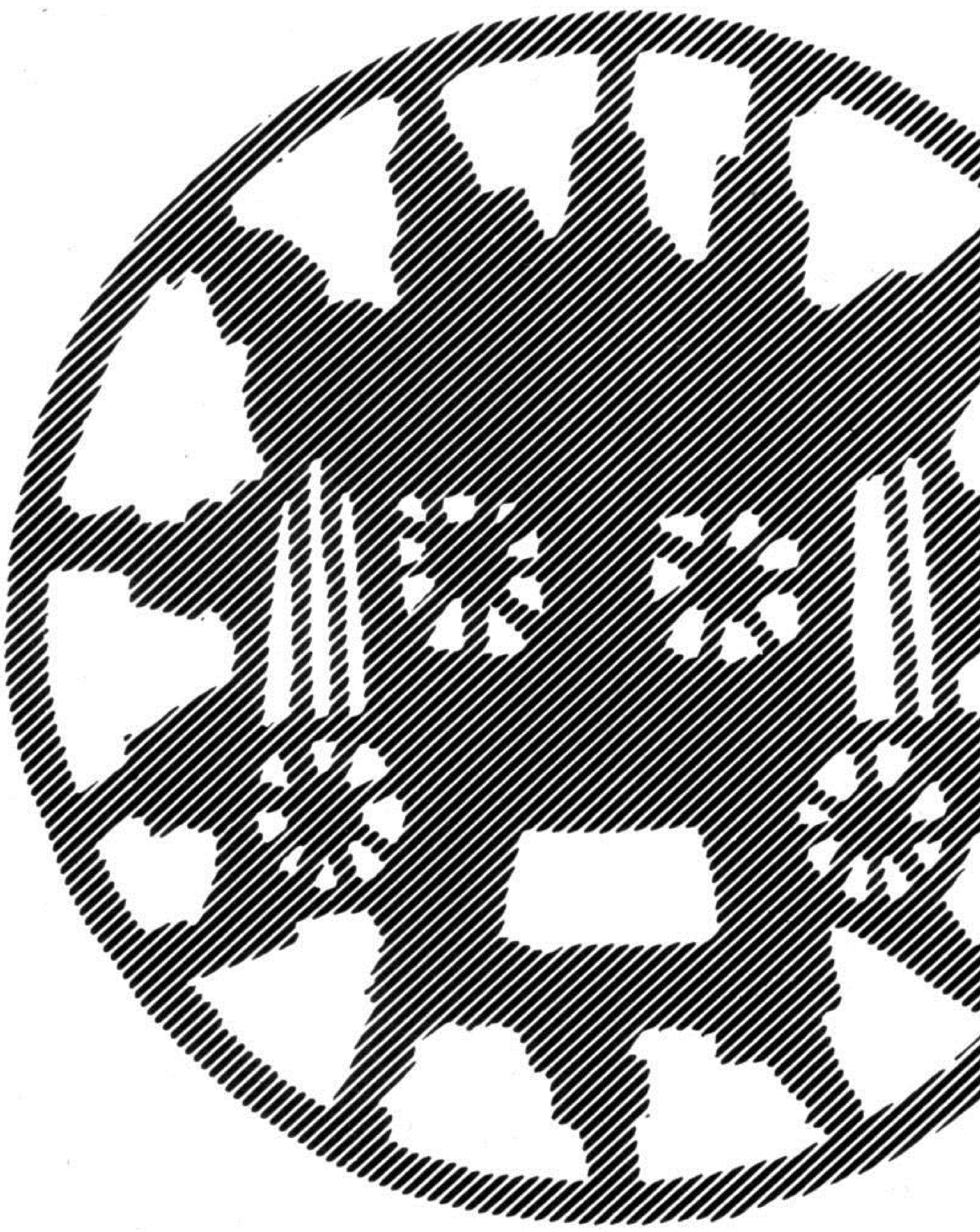
The Gatherer thinks he has worked out the reason for the TARDIS' presence. Something very big and highly illicit must be going on, in spite of all the conditioning of the Company. He comments that every barrel has a rotten acorn, and that he has a plan which will enable them to trace and crush this one.

Meanwhile, the lift stops after a very long descent and Cordo runs off into a corridor beyond, telling the Doctor and Leela his only hope is now to join the Others – outlaws, escapees and tax criminals. He knows a way into the Undercity and the time travellers insist on accompanying him. Cordo is amazed at the idea of the Undercity being in darkness, for he has no conception of a world without light.

They eventually find their way into the darkened tunnels of this Undercity and Cordo gets a bad attack of panic. Just at this moment, ragged but menacing figures appear from all directions.

Inside the TARDIS, an impatient K9 lets himself out of the ship and begins a search for his master. Marn enters Hade's office and tells him the tracking system is working – a screen shows K9 outside the TARDIS. Hade explains that the dog must be some kind of robot. The Others lead their captives to their leader, Mandrel. He denies that there is any life on other planets and tells a cowed Cordo that here they do not work, but steal, and kill if necessary. Leela shows her fighting skills and Mandrel thinks the intruders may be worth more than he first thought. He asks Veet if he remembers the consumcard they stole from an Ajack.

Unawares, K9 is leading Marn and Hade to the Doctor and Leela. The former is now told to take a forged credit card and return with the money or else Leela will be killed. The time it takes for a candle to burn down to a certain mark will be the time he has to save his companion's skin.



The Doctor departs with Cordo and they meet K9. Hade, watching, decides the Doctor must be smuggling arms to the Undercity and announces he must see the Collector and call in the special guards, the Inner Retinue, to help deal with this. The Doctor finds the cash dispenser and, leaving his friends waiting at a junction, inserts the card, but instead of money being dispensed, a plastic door shuts off his escape and from around the confined space, nerve gas seeps in. He falls choking to the floor...

## EPISODE TWO

Cordo watches in horror as black-uniformed guards storm past him and carry the Doctor off on a stretcher. Leela's time is running out and Veet, a tough-looking woman, is anxious for the end, so she can have Leela's skins. The latter promises to leave the place awash with blood before she dies. Hade arrives at the Collector's office. The Collector is a bald, dwarf-like figure in a wheelchair with a kind of computer fixed on a board in front of him. He greets Hade with the words, "Time is money," but becomes interested when he hears of recent events.

The Doctor awakens in a kind of strait-jacket, lying on a table next to a man similarly restricted. This is Bisham, and he explains that they are being prepared for the Correction Centre in such a way that the pain when they get there will be a thousand times worse. Mandrel orders Leela to be killed, but her great prowess is evident and no-one will attack. Mandrel moves forward but Leela merely scorns his attempts. Then a breathless Cordo tumbles in, with the news of the Doctor's capture. Goudry tells a concerned Leela that the Doctor will get Maximum Correction and that he won't survive long under that.

As the Doctor struggles to walk around in his jacket, Bisham explains that he used to work in the Chemical Centre, until he was discovered taking the executive's antidotes to the inbuilt air conditioning. This had made him feel alive for the first time. The Doctor manages to connect a power jack from one socket to another, confirming to Bisham that the PCM, as it is called, filtered into the air acts as an anxiety-inducing drug, hence removing people's freedom.

The Collector grants Hade half his Inner Retinue to wipe out the Undercity, also commanding that the PCM in the air be increased by three percent. The entire cost of the operation must come out of increased taxes. Leela suggests forming a party to try to rescue the Doctor, and is furious at the lack of response. She is told that the Correction Centre is right under the Collector's palace, which is guarded by his Inner Retinue, armed with blasters. Only Cordo will volunteer, offering to show Leela the way. She tells the others that he is the bravest man among them, but they think he's merely being foolish.

Bisham tells the Doctor that the PCM is fed into the air-conditioning. At this a technician enters and fits helmets over the Doctor and Bisham's heads. He moves to operate the switch tampered with by the Doctor and is promptly electrocuted. Hade tells an amazed Marn that he wants the Doctor to lead the way to the other conspirators. He orders that the Time Lord be released and brought to his office, to allay any suspicion.

Meeting up with K9, Cordo and Leela make their way toward the Centre. Two technicians are busily repairing the conditioning room, when Marn arrives and the Doctor is released, to be led to Gatherer Hade. K9, meanwhile, shoots the guard outside the Correction Centre and leads the way in. Hade gives the Doctor his 1000 talmars and sets him free with apologies.

The Doctor leaves, now to be tracked, and makes his way through a maze of corridors and stairways. K9, Leela and Cordo reach the conditioning room and release Bisham. All leave together. The Gatherer has decided to capture all the conspirators by a method he knows as Morton's Fork, but to do this he needs the 'help' of the Doctor. The latter arrives back at the Undercity, where the suspicious inhabitants accuse him of being a spy for the Gatherer. Leela, K9, Cordo and Bisham are making their escape down a long, featureless corridor, but the exit is blocked and guarded. Turning down another corridor they face a guard cruiser bearing down on them...

## EPISODE THREE

Leela tricks the guards into thinking they are going to surrender, waiting for the right moment and then ordering K9 to stun them. Taking the guards' blasters, they all board the cruiser, a kind of truck, and Leela says they will smash their way out. Leela, however, proves that driving isn't her strongest point and Bisham takes over. They crash their way through more guards, blazing fire, but Leela is hit and falls off the cruiser. There is no time to go back, so she has to be abandoned as the others go on.

Mandrel is supervising the interrogation of the Doctor, which involves a hot iron. He wants to know why the Gatherer gave the Doctor the money and what the nature of the conspiracy is. But the Doctor refuses to be intimidated and this unnerves Man-▶

drel. Then Cordo arrives, armed with a blaster and orders Mandrel to put down the hot iron. The Doctor asks the whereabouts of Leela. There is no reply.

The Collector is watching over an unconscious Leela, who is being carefully attended by a medical officer. The Collector stresses that he wants her well as quickly as possible before gliding off. The Doctor is now speaking to the Undercity dwellers, telling them that their best hope is to start a full scale revolution. Slowly, his enthusiasm wins them over – he suggests that they start by taking over main control, and stopping the PCM from entering the air conditioning. Mandrel points out that only two guards are ever on duty up there. Finally, all agree – they are going to try to beat the Company! The Doctor says the first thing is to deal with the scanners mounted on the walls of every corridor. He despatches Cordo to fetch two of them.

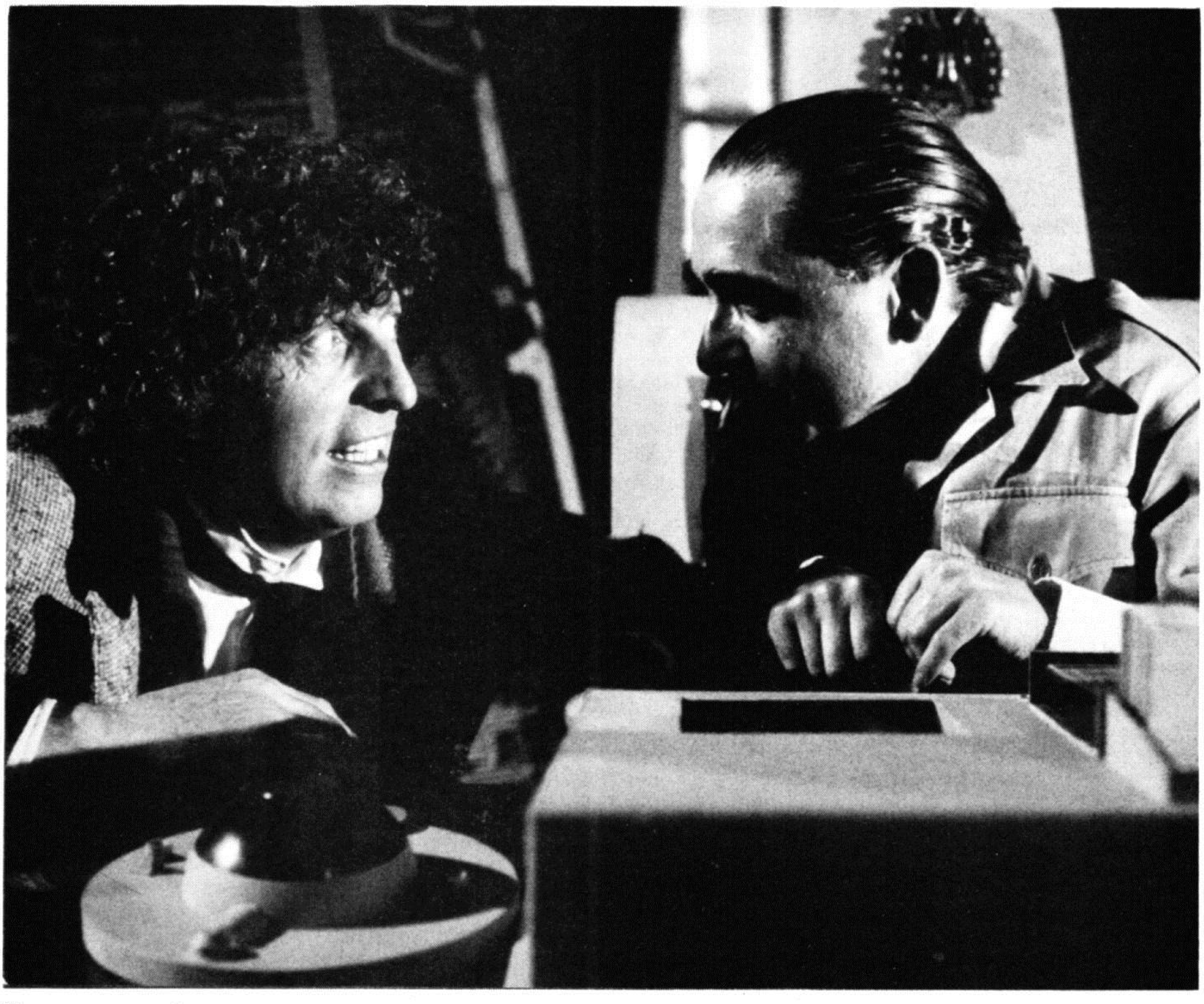
Kicking wildly, the strait-jacketed Leela is brought into the Collector's office. He interrogates her and despite her reluctance to answer, she tells him of the Doctor and from where they came. He orders that she be removed, pending execution before the end of the day. To him, Time Lords mean only one thing – the planet Gallifrey, assessed as being of little commercial value.

The Doctor asks about the Company, but no one really seems to know much about it, except that it supports life with its suns, and is run by the Gatherers and the Collector. The Doctor asks where all the profit goes, but this produces only blank looks. Telling Cordo to come with him, the Doctor orders the others to spread out across the city and get the message about the dawning of a new era across.

Hade is summoned by the Collector, who informs the dismayed man that his conspiracy was a figment of his imagination, but that the Doctor has a record for trouble and must be dealt with. He orders a reward for the Doctor's capture of 5000 talmars, to be made payable from the Gatherer's own earnings. He also commands that Leela be executed – steamed to death in public, with tickets available for spectators. A guard is to be put on the Exchange Hall, where the execution is to occur, as it is statistically likely that the Doctor will attempt a rescue, and there will be the possibility of killing two birds with one stone!

The Doctor finishes supervising the re-erection of the two scanners. These

*The Doctor confronts the Collector (rehearsal shot).*



now show a static loop picture. He then asks Mandrel to lead the way to Main Control. The guard informs Leela of her fate. Marn has picked up the Doctor's static loop picture of himself walking up and down the corridor. The Gatherer says he will arrest the man himself, with Marn as witness. A bulletin goes out warning of the Doctor and offering the reward. It is being watched in Main Control by two technicians.

Seconds later, Mandrel and the Doctor's company have arrived and take over, shutting down the PCM supply. The two technicians tamely join the revolution. Marn and Hade arrive in an empty corridor – a check shows the Doctor to be still registered here, still walking up and down! The Gatherer storms off furiously. Leela's execution is advertised over the monitors and the Doctor begins to plan her rescue, especially when he hears about the microphones fitted into the steaming chamber to amplify the screams of the victim.

K9 is sent to let the pressure out of an air-lock, so that the Doctor can crawl along and reach the chamber. The Doctor goes in, Mandrel telling him he has two minutes before the whole thing will blow. In the Exchange Hall an audience is awaiting the execution, including the gleeful Collector. Leela is sent into the chamber, as the Doctor struggles to reach her. Time is running out, as the pressure builds higher and higher...

## EPISODE FOUR

There is no sound yet in the Exchange Hall. The Collector demands it be more finely attuned, to capture all the suffering. Inside the chamber, the Doctor sets about releasing Leela. Mandrel radios the Doctor, telling him to get out, but unfortunately this is picked up and relayed into the Exchange Hall. The Collector orders this investigated, furious at being cheated out of his execution.

By now, Leela and the Doctor have escaped and returned to Main Control. The Doctor suggests spreading word of the revolution via the city's video screens, as everyone is conditioned into believing whatever emits from these screens. These are operated from the Collector's palace. At this point guards are detected approaching – the Doctor tells the two technicians to act normally while the rest hide. Minutes later they are overpowered. The Doctor and Leela depart, leaving K9 to help their friends with the probable siege in the offing.

Hade reports to the Collector that insurrection is spreading, suggesting it be met with increased taxes and more guards. The Collector senses the Doctor's egalitarian work behind this. The elated rebels are suceeding in fighting off the guards and the revolution is spreading rapidly through the whole city.

Leela and the Doctor arrive at the Collector's palace, the Doctor hypnotising the guard there. He soon locates the Collector's all-important computer. In the Exchange Hall, Marn brings news that rebels are going on the roofs to look at the suns. Hade hurries off to deal with this, while the Collector orders his Inner Retinue to march him back to his palace, from where he can start his contingency plans.

The Doctor finishes with the computer and Leela draws his attention to an old Earth-style safe. He opens it with his sonic screwdriver and discovers Company records on microfilm. Leela is stunned by the safe's booby trap device. The video scanners broadcast the success of the revolution and K9 is left to guard the PCM unit, just in case, while the others lead off, elated. Marn cuts her losses and joins with the revolution, quickly finding she is enjoying herself!

Up on the roof, Gatherer Hade meets his end as a whole clutch of rebels, led by Veet, hurl the pompous old bureaucrat to his death, from the heights of the city. The Collector arrives and greets the Doctor, who has disconnected his communicator, cutting off assistance. The Collector informs him that his Company is based on the planet Usurius and there are excellent management prospects for the talented. The Doctor recognises the Usurians as a poisonous fungi, and learns how they did a deal with the dying planet of Earth, transporting humans to Mars and then Pluto, and taxing the life out of them in return for the initial investment.

The Doctor's rage at this parasitic behaviour awakens the guard, who covers the Doctor. The Collector announces that he will now spray the city with a deadly poison, killing all except himself, but Leela has recovered and kills the guard. As Cordo and the others arrive, the Collector's dismay at his defeat and the damage done to both his records and the computer cause him to dissolve into his natural, basic form – a liquid in the tank beneath his wheelchair. The Doctor seals him in.

The Doctor, K9 and Leela leave from the spot where they arrived, the Doctor telling Cordo they should return and re-colonise Earth. Inside the TARDIS, the chess game is renewed, but just as it is the Doctor's move, he pulls a lever on the console which causes the whole room to judder and jerks the pieces off the board. He tells a suspicious K9 that they'll continue the game some other day...

THE SUNMAKERS starred **Tom Baker** as the Doctor, **Louise Jameson** as Leela, **John Leeson** as the voice of K9 and guest starred **Roy MacCready** as Cordo, **Richard Leech** as Gatherer Hade and **Henry Woolf** as the Collector.

# fact file

## THE ORIGINS

By early 1977, it was clear that Robert Holmes wished to leave his post as *Doctor Who* script-editor. New producer Graham Williams found as a replacement his former colleague Anthony Read, and as a way of keeping the production ticking over whilst Read got into his stride, and of earning a little extra money, Robert Holmes agreed to make his final contribution with a four-part tale.

This he didn't find easy at first. Feeling himself rather burnt out as far as new ideas were concerned, he was also constrained by the limitations on his own particular style, Gothic horror. As an alternative, he turned again to satirical humour. "At the time, I was having a running battle with the Inland Revenue, and I had often been outraged at the way the tax system worked for freelance writers. Being fairly helpless in everyday terms, I realised I could get my own back by writing something – and what better than the anarchic boundaries of *Doctor Who* to convey my message!"

Graham Williams toned down some of the more overt satire, fearing accusations of indoctrinating children with left wing political viewpoints, and he selected Pennant Roberts to direct the story. Roberts became aware of the sensitivity of the subject matter when his original plan to have a credit card in the story visually based on a Barclaycard was rejected in studio rehearsals by the producer, who worried about complaints of free advertising from viewers and complaints of unfair satire from Barclays.

Roberts took the view that as *Doctor Who* was slightly misogynistic anyway, he would do better to change the sex of two of the characters, who had been men in Holmes' script, but balanced the story better as women: "I did this in several *Who*s. Veet and Marn in *The Sunmakers* were fol-

***Continued on page 23.***

# Season 23

**One of the most important ingredients in creating *Doctor Who* is Visual Effects. Here Patrick Mulkern takes an in-depth look at those in *The Trial Of A Time Lord*, and speaks to the three designers responsible, Mike Kelt, Peter Wragg and Kevin Molloy.**

The Visual Effects Department of the BBC is a rapidly expanding outfit, which has to cope with the ever-increasing demand for its services from programme makers. Its commitment over the years to shows like *Doctor Who, Blake's Seven* and now *Star Cops* has been exhaustive, and what may not be so evident is that many other sorts of drama and comedy series frequently require their skills.

The latest season of *Doctor Who* drew heavily on the effects department and the talents of three of its visual effects designers, whose job it was to create all the effects required for their particular stories, including explosions, weapons, rubber masks and costumes, unusual props and modelwork. Typically, it all had to be done for the least expense, in as short a time as possible.

**The visual effects of Episodes one** to four of *The Trial Of A Time Lord* were created by **Mike Kelt**, who had previously worked on *Enlightenment* and *The Five Doctors*, for which he redesigned the TARDIS console. As you may remember, the Twenty-Third Season began with a spectacular model sequence, which lasted for approximately 45 seconds and established the huge Time Lord space station. The picture travelled towards it, flew around its surface, found a beam of light and curved up with it to show the TARDIS. The TARDIS then became the focus of attention and the camera followed it back down the traction beam to the space station.

Such a sequence sounds complicated, and indeed, as Mike Kelt explained, needed to be filmed with a new and rather sophisticated technique. "We had to go outside the BBC to Peerless Studios who have this new facility called motion control. It's simply the use of a camera which can be controlled by computer – a camera mounted on tracks, which is adjustable through three hundred and sixty degrees, ie. in absolutely any direction.

"We moved the camera through the model set very slowly, frame by frame, lining up each position precisely and logging it into the computer's memory. Once we'd done that, which was very time-consuming, we ran the computer program and the camera filmed the model at normal speed in exactly the same positions as before. We call that, 'one pass over the model with its basic lighting', and for *Doctor Who* we did two different passes, winding the piece of film back and going through exactly the same sequence but with subtler lighting. It's accurate to about one thousandth of an inch. You can take as many passes as you like – for instance, for a third exposure you could put some smoke in the atmosphere, which would diffuse the light."

In some cases, several passes could be exposed on the same piece of film, but for *Doctor Who*, each pass was exposed separately and combined optically later, by the technicians at Peerless Studios. This one 45-second scene took one week to set up and shoot (working from 9am to 11pm) and another week to combine optically.

Peerless have handled a great many difficult sequences, but maintain Mike's to be the most complicated ever attempted in Britain – if not the world. At times during the shot, travel through 360 degrees was required, appearing as if within a sphere of 'space', which meant everything had to be backed with stars, as Mike explained.

"Stars are basically pin-pricks on a piece of black paper, although the paper we were using had to be six feet tall and built in a cylinder." The actual Time Lord space station featured throughout the season was produced by the workshop assistants to Mike's design. "We constructed it six feet in diameter from a fibreglass base split into six sections, which were then stuck together and had various finely detailed plastic components glued on top. It was also fitted with hundreds of lights."

Mike Kelt's other main assignment for Story One was the design and construction of two brand new robots. The first, the eye-catching Drathro, had to be humanoid in shape, but Kelt set himself a challenge from the outset. "I always feel that in films and the like, when they're building robots, they avoid the obvious problem of what happens at joints by using rubber. I wanted fully adjusting joints everywhere, and that's what we got in the end, except for the waist which was rubber for no other reason really than an aesthetic one. It just looked better."

Drathro's outer shell was very thin fibreglass, held together internally by steel joints. The costume had to be as light as possible for the person within – originally actor Roger Brierley was to have operated it, but a visual effects man stepped in at the last minute. He had a reasonable range of vision through a chest panel and a tube was regularly inserted at the rear for ventilation and cooling.

The L1 service robot, which appeared simpler in design and more functional, took one month to construct, and, as Mike explained, was quite an undertaking. "If you sit back and consider all the problems you're

# Visual

A ⅓-size clay model of Drathro, which the team used as a blueprint.

# Effects

making yourself, you'd never start. The track system was perhaps the most complicated and had to be made up totally from scratch: it had to look good in the studio and run smoothly on location.

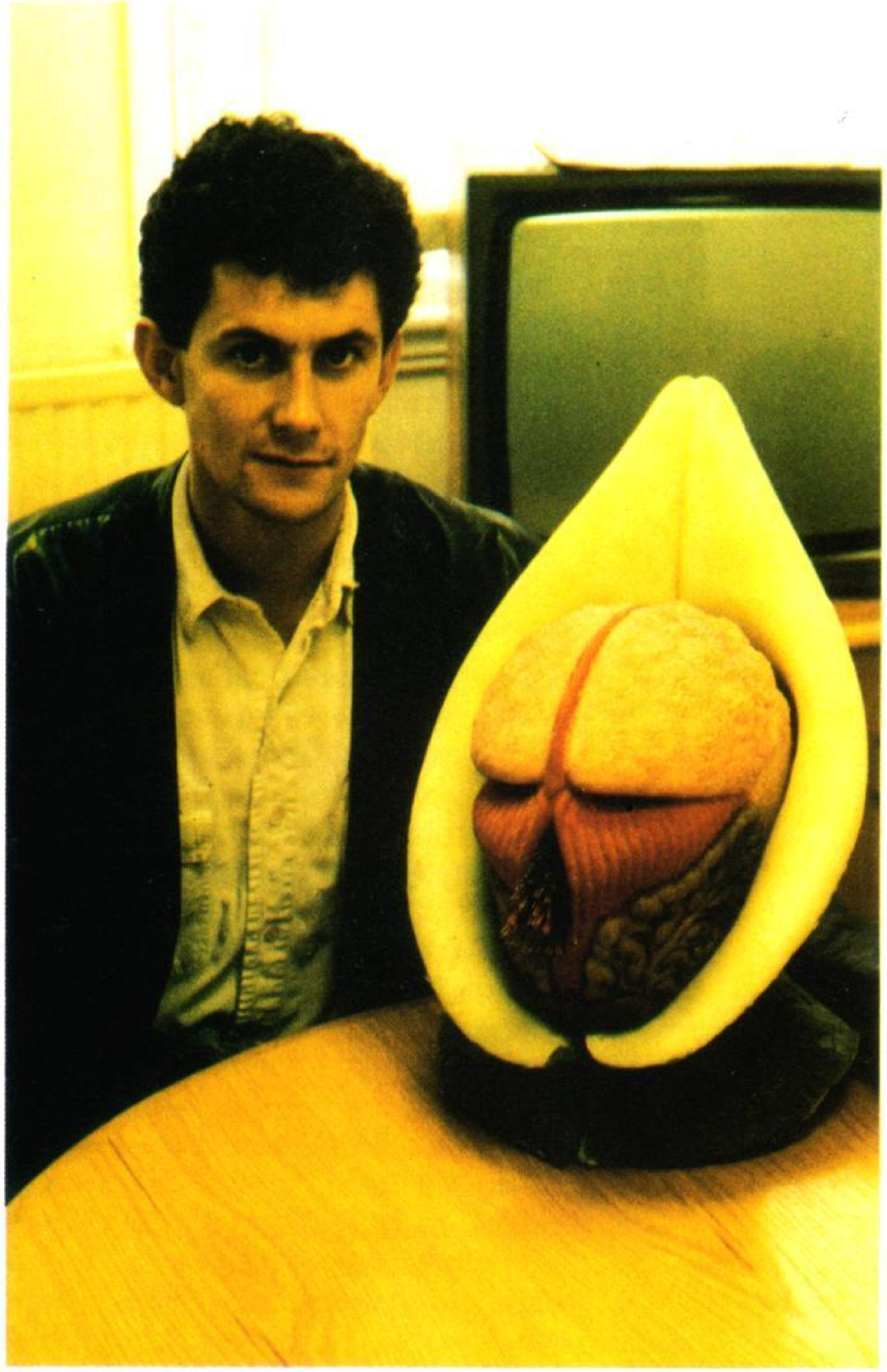
"The main body was in aluminium and steel, with a fibreglass casing. The front area was black, translucent plastic, which only lets light in through one side, so the man inside could see very clearly ahead of him but was invisible from outside. All its functions were controlled on a main joystick by one of our team, who got in through a door in the back."

The finished prop was extremely heavy and six people were required to lift it onto a trolley before it could be transported. There was no time to test the L1 properly before it was needed on location and Mike ran into problems with it immediately, when its tracks slipped carrying Colin Baker uphill. Proving once more the dedication of BBC technicians, Mike worked through his lunch-hour to perfect his creation in time for the final take in the afternoon.

One other feature which he obviously took great pleasure in setting up was the vat of sludge in the food production centre. It looked highly unsavoury but, Mike revealed, was merely a concoction of mashed potato, water and food colouring. "It had to be completely non-toxic, something which wouldn't stain costumes, and indeed had to be edible."

**Whereas Story One** dealt with fibreglass robots, the second adventure (episodes five to eight) called for the other type of *Doctor Who* monster – the 'men in rubber suits'. The designer responsible for all effects this time was **Peter Wragg**, who had had some experience on *Doctor Who* with *The Visitation* and *Revelation Of The Daleks*. Peter has been with the department for eleven years, his first six as an assistant, the next five as a fully fledged designer, and now he has just become a senior designer.

He explained that he had to sculpt three separate masks and costumes – two different ones for Kiv, who changed form halfway through, and one for the Mentors, from which two identical casts were made. In the case of Sil, returning to the show after 18 months, the original body designed by Charles Jeanes was used "... mainly because we didn't have the budget to buy a new one. But we ▶



▲**Kevin Molloy with a Vervoid mask.**

▲**OB filming involving the L1 service robot.**

▼**Mike Kelt (left) inspects the visor panel from Dratho's chest unit, while two assistants adjust ventilation.**

had to make a totally new head and work out a better join for the neck. The main part of the mask was made from a softer material than before – a prosthetics foam into which we'd put a green base colour. That fitted like a hood over Nabil Shaban's head, leaving a circle exposed around his face.

"We also had to provide separate pieces of foam, which weren't attached to the hood, but could be applied by make-up to Nabil's face, covering his cheeks and his chin, so that any facial movement or change of expression would be reflected in the mask." In the end, all that could be seen of the actor's own face were the eyes, nose and mouth. Peter had to fashion very thin slivers at the edge of the foam face-pieces, so that they could be blended in more naturally during make-up.

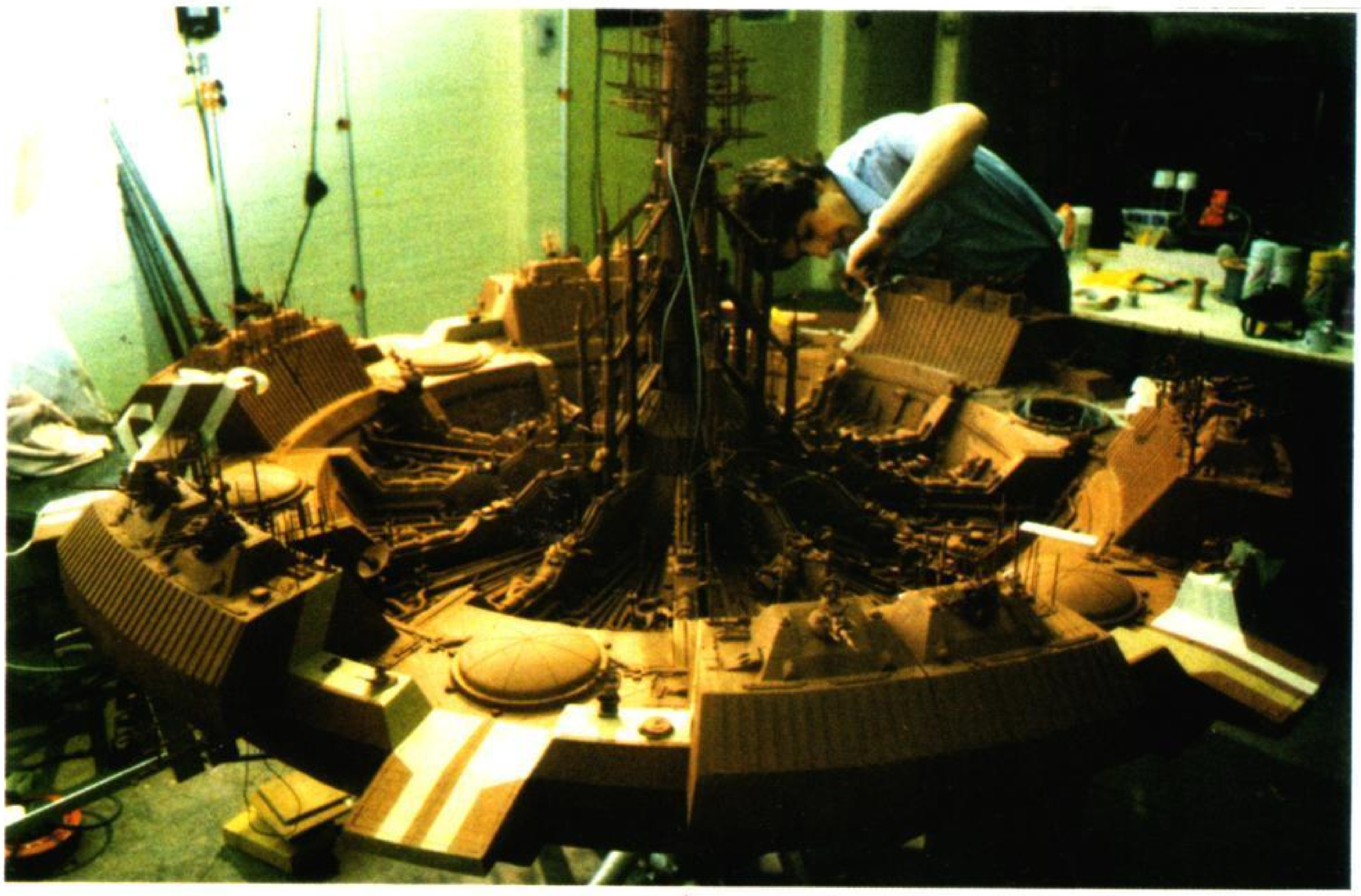
The second major monster, Kiv, required two totally new bodies, similar in design to Sil's but much larger. For the suits to fit as comfortably as possible for actor Chris Ryan, an accurate bodycast was taken in plaster, a process Peter explained. "We covered Chris from the waist up in plaster, which when removed was like a negative of the outline of his body. We filled the void with more plaster, which gave us a positive cast of his body, and onto that, I sculpted what I eventually wanted Kiv to look like in clay.

"We then took another plaster cast of that, separated it, took out the clay, and then we put the two casts together, the positive of Chris' body and the negative of Kiv's and filled the gap between with foam and latex. Once set, it resulted in a tailor-made costume. The latex already had a base colour, and we sprayed it up with an airbrush."

One initial problem that had to be dealt with was how to conceal Chris Ryan's legs. "Depending on where he was, we had to cut holes in tables, or strap his legs up underneath, because the sting end of the costume had to be empty."

Stories Two and Three made great use of the new paintbox facility, which is really in the domain of Video, not Visual, Effects and which allows practically anything to be done to a video image, and has been a godsend to directors of pop promos. "It always looks very complicated to me," admitted Peter, "so I don't have to use it. But it's fascinating to see it in action. The set designer, Phil Linley, is brilliant at it. You just take up a stylus and move it across a screen, touching points and punching them into the machine. You can take a simple shot of a set in the studio and add to it with the stylus any extra detail or colour from another video source. You could have an actor by a polystyrene rock, shoot it from a long way off so that the camera picks up the surrounding studio, but paint out what you don't want with another picture of a cliff face."

The paintbox was used at the start of Story Two to lend an alien touch to the location footage of the Doctor and Peri on a beach. The colours of the sea, the sky and the rocks were completely changed. Another world could even be positioned on the horizon behind the Doctor and Peri. "We made a planet here, with video effects shot against a black background and later laid in with the paintbox. They could also lay in a few rings and halation ▶



▲ ***An assistant applies the finishing touches to the space station used in Story One.***

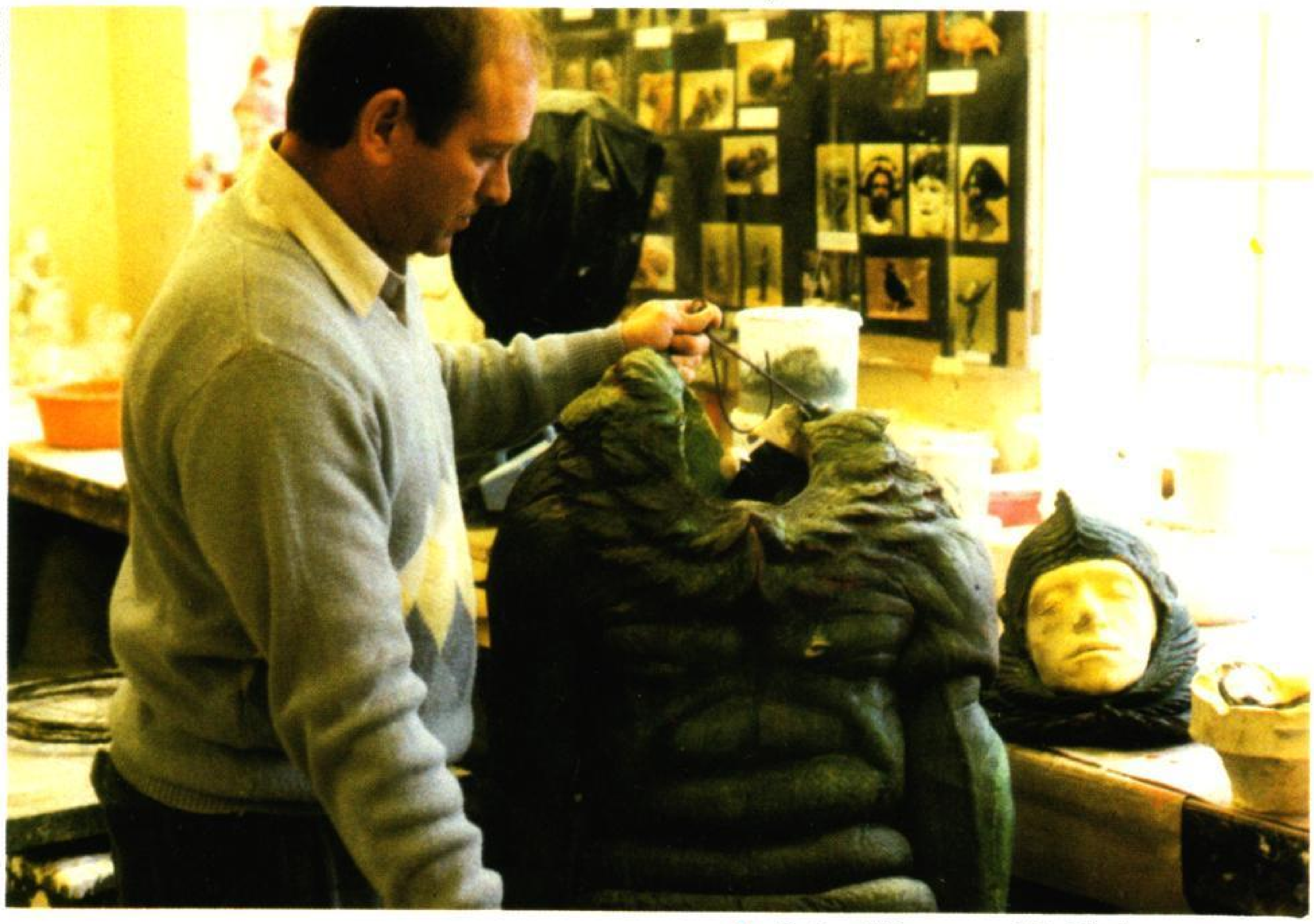


Photo – Patrick Mulkern

▲ ***Peter Wragg with Kiv's costume.***

▼ ***Peter Wragg fits Sil's foam mask.***

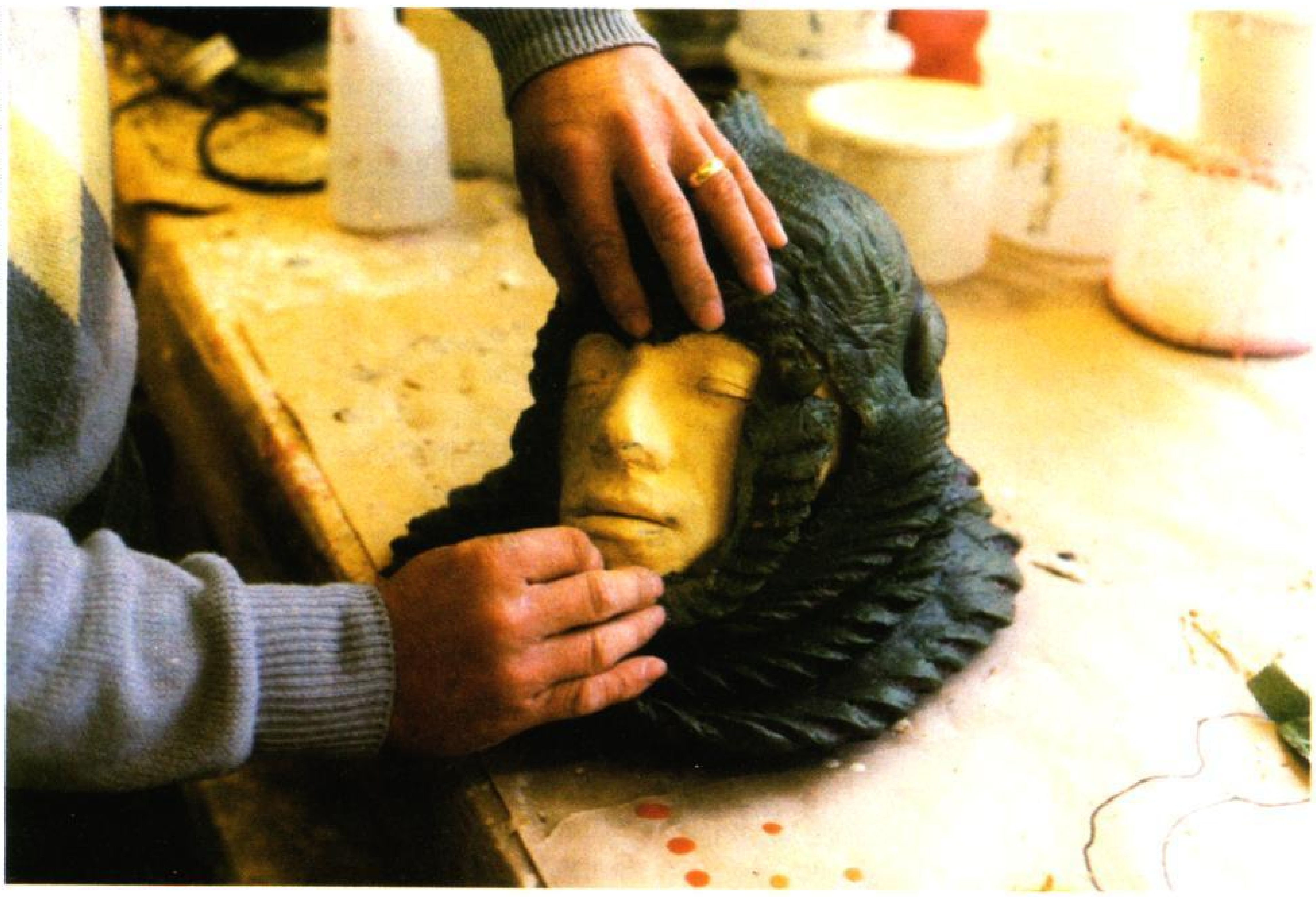


Photo – Patrick Mulkern

◀ around the planet."

Planets are essentially plastic spheres, which are painted up and given contours. Their size depends on how extensively the planet is to be featured. "Obviously the larger the planet, the more convincing the detail will be. Then it can be reduced when fed into the set picture – Quantel can shrink it even more."

Paintbox was used once again by video effects expert Danny Popkin for the final story of the season. Several sets on board the *Hyperion 3* were given extra dimensions by the addition of model ribbing. The cameras would record shots showing above the top of such sets as the gymnasium and reception, taking in the blue cyclorama behind, over which in post production the stylus of the paintbox could apply a more interesting and colourful dome.

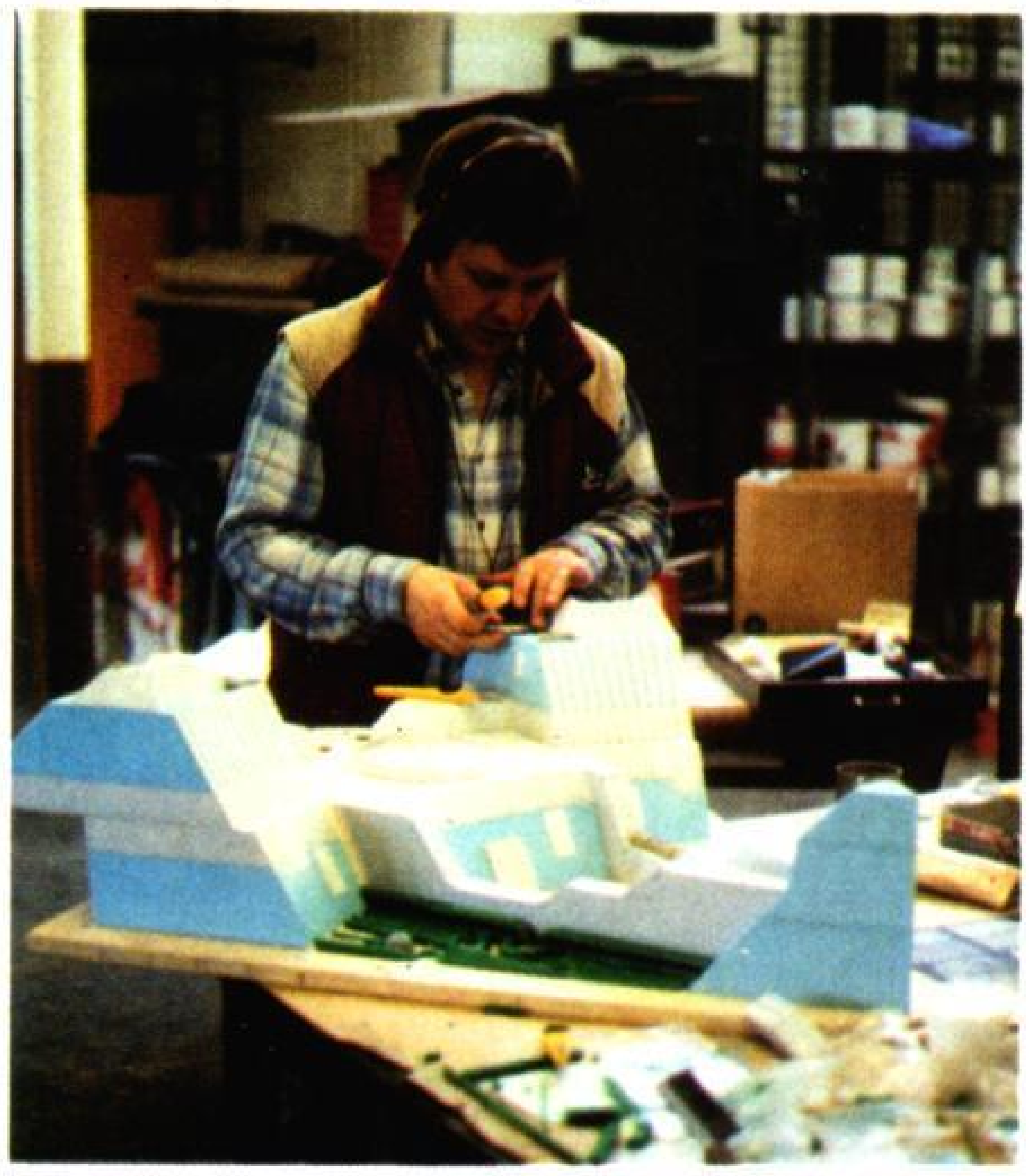
Another impressive mix of model and actual sets was attempted in a tracking shot along the hull of the *Hyperion 3* spaceship. The camera viewpoint arrived at a window on the model, through which, on what is called a 'wipe', a live action interior was fed.

**Kevin Molloy, who did** *Time Lash* last year, designed the three-foot long model of the *Hyperion 3* and other effects required for the final six-episode block of the season. He revealed a slight mishap in the creation of the spaceship: "It was vacuum formed in thermal plastic, but when we took the vacuum former apart, a major portion of it had melted into the heating elements. It was a hopeless situation and had to be re-built. I wanted to get the feel of an ocean liner and referred to lots of old photographs as my source. It also had to tie in with the vaguely art-deco sets designed for the interiors."

Only a small portion of Kevin's allotted budget was spent on the model work, as the realisation of the Vervoids was of paramount importance. Six suits were fashioned in all – a collaboration of costume design and visual effects. Kevin handled the superb masks personally. "The script said they had to be humanoid vegetables, bipedal, and very vicious. Obviously so that it was more than a carrot with teeth, I had to give the design a lot of thought, and I researched into pictures of carnivorous plants at our reference library." He revealed that the venus flytrap and pitcher plants of South America were very much in his mind.

Great effort was taken to lend flexibility and colourful detail to the Vervoid masks – foam latex was the major ingredient, the fungoid cheeks were made to be inflatable on cue, and the creatures' probosces were in fact the bristles from a broom!

Another important side to the Vervoids were their incubating husks lined up in the *Hyperion 3*'s hydroponic centre. "Again they were vegetable-based, but to get the animal feel, I also referred to pictures of insect pods. They had to be firm enough for someone to stand inside them, rigid enough for the Vervoids to break out of them, and the director also asked if they could have a translucent quality, so they could be seen to pulsate with light.



***A segment of the space station in the early stages of construction.***

"We used a vacuum-forming plastic again, and I had the idea to wrap them with the sort of matting material you find on coconuts. The plastic also had to be flame-resistant, because at one point we had to blow up the set in an action sequence with about forty explosions.

"The husks were rigid, but fragile enough for a very original shot. The director Chris Clough decided he wanted a shot from a Vervoid's viewpoint of it breaking out, so the cameraman stood behind one of the husks and gradually pushed out through the front. He got so enthusiastic he walked right through it, unaware he was dragging his assistant with him, who was carrying the camera cables."

A separate arm was built for close-up shots of the Vervoids spearing people with their poisonous thorns. "The hand was based on the shape of a flower's stamen. It was a mechanical device operated by compressed air. A long cactus-type thorn would shoot out and strike its victim, but obviously it might really injure the actor, so we gave it a harmless foam tip.

"Everything you do has to be safe, and quite often you have to demonstrate it in front of actors to assure them of the safety; for example, when we had to make smoke come out of the Vervoids' mouths, which could have been very daunting for the actors concerned.

"When we were on location in Stoke, we had to set up a line of explosions, alongside which the Master (Anthony Ainley) had to be seen running. Tony said, "I'll do it if you do it first," as he had to be about four feet away from them. Colin Baker is a real trouper. If there's an effect to be done, he insists on doing it, sometimes against the advice of the director. At one point, he was walking on a stretch of sand through which lots of hands appeared and was dragged into a pit of quicksand. We'd dug a deep hole and put up a platform so that he could be lowered into the ground. It should really have been done by a stuntman or one of us, but Colin wanted to be there all the time."

For any aspiring visual effects students, senior designer Peter Wragg outlined how his department recruits assistants. "There are no particular qualifications required, but you'd usually expect someone to have a degree in art design, fine arts, that sort of thing. We expect our assistants to be knowledgeable in all areas, although plainly some people will specialise in a particular field. The ability to pick up new ideas quickly, and keenness and enthusiasm are so important. We did have a training scheme a few years ago; sometimes we take on people as summer reliefs, and if jobs occur they might be considered."

That just about covers the visual effects of *The Trial Of A Time Lord*, handled by a department which since 1967 has contributed to the *Doctor Who* series with constant dedication and innovation. As for Drathro, the L1 robot, Sil and Kiv, the *Hyperion 3* and the Time Lord space station – the costumes and models will probably go on display at the exhibitions, be put into storage for a return to *Doctor Who*, or even crop up in other series in a different form.◆

***Continued from page 17.***

lowed by Solow in *Warriors of the Deep* and Katz in *Time Lash.*"

## THE LOCATIONS

The script demanded a roof so high up, that there would be nothing on the horizon, a demand that took the production team quite a time to fulfil. "We went off in the wrong direction, looking for a building that was very high up in the air, trying places like the Barbican, but which still gave you a view across London. It took us about two weeks to realise that what we needed was a large roof, still up in the air a bit, but which didn't have to be so high up."

The team finally decided on the Imperial Tobacco Factory in Bristol, which also provided some of the corridors needed. "I had to make a very strong case as to why we needed to go that far, I remember, but it was ideal as you never saw the horizon and we could establish the height with models." Roberts also filmed in corridors at Camden Town, which he had used before during his work on *Survivors.*

The designer was Tony Snoaden, whose other credits on the programme include *The Sea Devils* and *Vengeance on Varos.* Money being as ever the problem, the sets were a bit of a disappointment in this story, rather flimsy and unconvincing. Incidental music was composed by Dudley Simpson and the story was novelised by another seasoned *Who* writer, Terrance Dicks.

The cast included Michael Keating, who, within months, Roberts was to cast as Vila in another space series, *Blake's 7.* Henry Woolf was the Collector and was extensively made-up for his key part, including a process to make his skin look grey and lifeless. A specially adapted kind of wheelchair was provided for his performance, complete with calculating board.

## THE EFFECTS

There was some talk of killing Louise Jameson's Leela off in this story, sacrificing her in the unpleasant steaming chamber, but this was vetoed at planning stages because it was felt the effect would be too traumatic and that anyway, Jameson might be persuaded to stay on for another season! Some problems were caused in certain scenes by the wobbly nature of the sets, with takes being rejected for this reason. Similarly, technical problems with sound meant that recording the steaming chamber scenes were made all the more time-consuming and complex. Many of the costumes were from BBC stock, or made up from a combination of existing resources to save money. Williams cites the money problem as the major drawback with this four parter, which was a great favourite with its cast and crew.

"*The Sunmakers* could have looked a bit more spectacular, but all the time we were being told during this season to cut back and where possible make do with what we had in stock. This meant that the designer was very limited as to what he could do, and the whole production took on an economy look as a result. To counterbalance this, Pennant went for some very 'rich' performances from his cast, and I think that was what made it work well."

Williams need not have been too concerned about complaints concerning the overtly political nature of the story – ironically the only complaints were once again concerning violence, and involved the graphic steaming sequences and the Collector's unabashed sadistic enjoyment.

*The Sunmakers* was perhaps the best story in a season that was plagued by cash crises and a gradual upheaval in the production teams who were making the show.

◆ **Richard Marson**

DOCTOR WHO

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# Richard Hurndall
# Remembered

**Richard Hurndall is unique in *Doctor Who* history for his portrayal of the First Doctor in the celebratory special, *The Five Doctors*.**

**On the anniversary of his death in 1984, DWM pays tribute to this respected actor.**

* * *

**On Monday, 9th November, 1981 episode 7 in the fourth (and final) season of *Blake's 7* was transmitted – the episode (*Assassin*) featured Richard Hurndall as Nebrox. A little over two years later Hurndall made a further, more notable, journey into the realms of science-fiction. This time his role was infinitely more taxing; it was to recreate the part of the First Doctor, originally brought so brilliantly to life by William Hartnell twenty years earlier . . . twenty years almost to the day. It was a time of celebration and *Doctor Who* was giving itself a well-deserved pat on the back, wallowing in nostalgia in the form of Terrance Dicks' anniversary story, *The Five Doctors*.**

Richard Hurndall was a greatly accomplished actor who first appeared on stage in December 1930 (he made his first radio appearance in the February of the same year) in *A Pantomime Rehearsal* and continued to play in repertory theatre throughout the 1930s. It was in 1937 that Hurndall played the role of Lord Fancourt Babberly in a Christmas tour of *Charley's Aunt*, the role which he cited as his favourite. Three years later, however, he found himself in a role with which he was far from happy. He said, "I think Bassino in *The Merchant of Venice* is an unplayable part – I was very bad when playing it at Stratford-on-Avon in 1940, that drove me mad physically and mentally."

Undeterred, Hurndall continued with his career – working with the BBC radio repertory company from 1949 to 1952, he made his television debut in 1946 and his film debut in *The Magic Bow* in the same year.

Hurndall also appeared in a great many stage shows in London's West End, in such plays as *Highly Confidential*, *Hostile Witness*, *The Masters*, *The Affair* and *Justice is a Woman*. His film and television work was equally extensive, including *Zeppelin*, *Royal Flash*, *Philby, Burgess and Maclean*, *Love in a Cold Climate*, *Nanny*, *Enemy at the Door*, *Bergerac* and of course, *Blake's 7* and *Doctor Who*.

It was his role of Nebrox in *Blake's 7* which got Hurndall the part of the First Doctor. In *Blake's 7*, Nebrox was an elderly prisoner who helps Avon (Paul Darrow) escape from the planet Domo after Avon becomes stranded there and believes an assassin called Cancer to be on Domo waiting to kill him. They teleport aboard Cancer's ship, await his arrival and ambush him. However Nebrox is murdered and it transpires that Cancer is not a man at all, but a young woman calling herself Piri already on board the ship. Needless to say, the heroes escape in the nick of time, only to face mass slaughter six episodes later.

Hurndall light-heartedly said of *Blake's 7*, "I enjoyed it very much in the early scenes . . . not so much latterly," – a reference to his character being killed off halfway through the episode. "There wasn't – as far as I know – any indication that 'the Seven' were to meet their doom at the end of the series. Apparently *Doctor Who*'s producer, John Nathan-Turner, saw the likeness to William Hartnell when I played Nebrox (although my friends can't see the likeness very much), and asked me to play it!"

Hurndall found the role of the Doctor very difficult, although he did modestly admit that he, "believed William Hartnell's widow Heather approved of the choice." This admiration was not confined to the late Mrs Hartnell; Richard Hurndall won universal praise from the cast and crew of *The Five Doctors*, and from the viewers of the show. This feat is all the more remarkable when you take into consideration the fact that his preparation for the part was non-existent.

No tapes were reviewed by Hurndall to get into the part; he felt it was best not to attempt to mimic William Hartnell in the role, but merely adopted one or two of the Hartnell Doctor's mannerisms, for example the tugging at the lapels of his coat and the vocal "Hmmm? Hmmm?" and played the character his own way.

His interpretation was of a Doctor who was perhaps somewhat mellower than the version William Hartnell gave us; this Doctor was nearing the end of his first incarnation and knew it – he was ready to accept whatever the fates had in store for him.

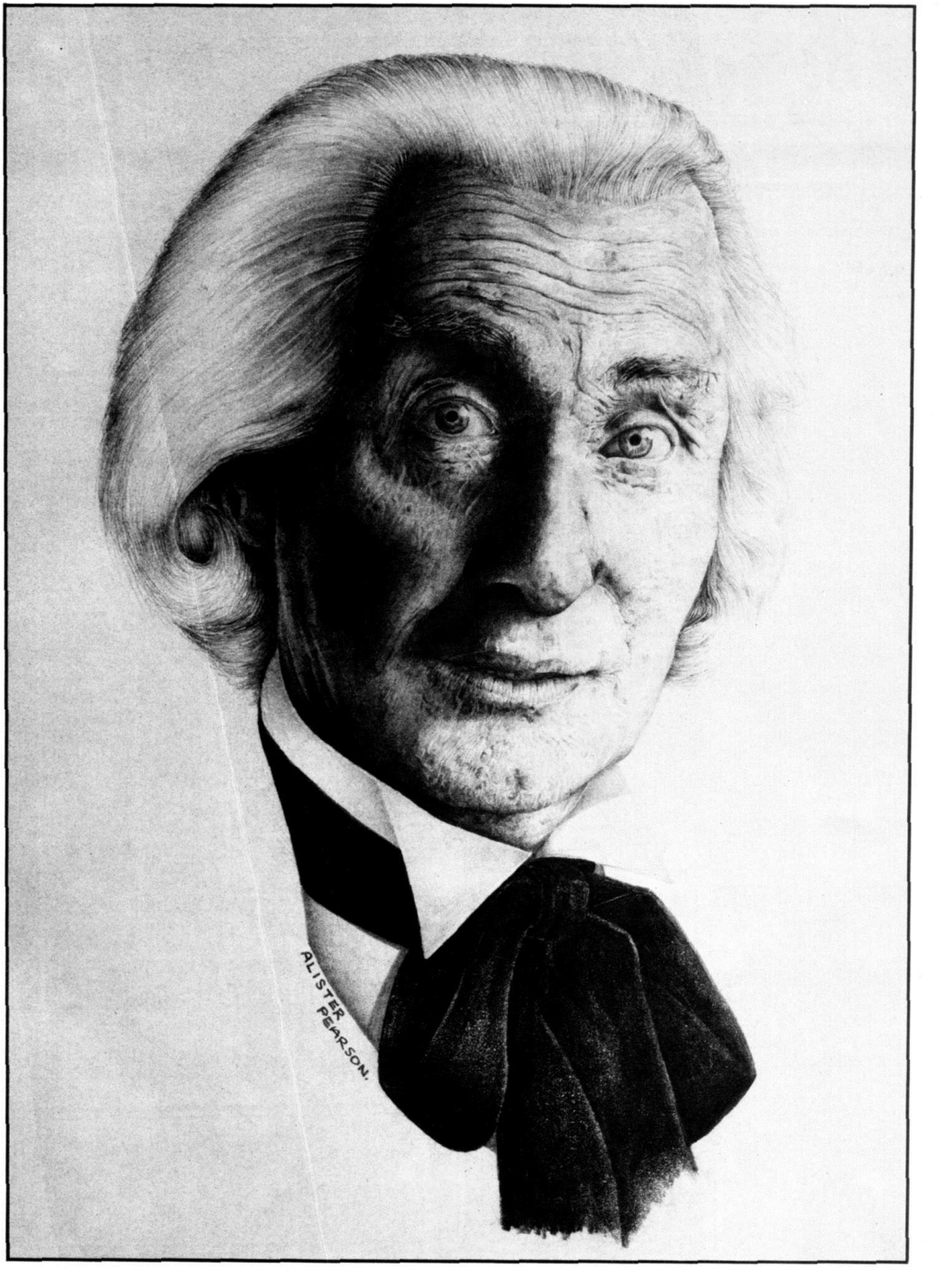
Richard Hurndall said of his role in *Doctor Who*, "I found it all very difficult and was glad that I knew the other Doctors – I'd first worked with Patrick Troughton in *Someone at the Door*, a 1949 TV comedy/thriller, and with Jon Pertwee in *The Final Chapter*, a comedy quiz game in 1974.

"I think I'm a little too old to comprehend S.F., really. I've seen very few *Doctor Who* episodes, but my favourite in the part is undoubtedly Patrick Troughton, who gets so much humour into it. I rather liked *Star Trek*, but otherwise I have left S.F. to my grandchildren. I think *Doctor Who* has lasted so long perhaps because it was the first of its kind."

Richard Hurndall had a long and full career. In 1983 when asked if he had any ambitions left to fulfil, he said, "I think that at seventy-three I would like to sit back and relax." He died on April the 13th, 1984, at the age of 73.

* * *

**Text by Bill Marsh. Quotes from Mr Hurndall taken from a questionnaire also by Bill Marsh, completed in late 1983.**


ALISTER PEARSON.

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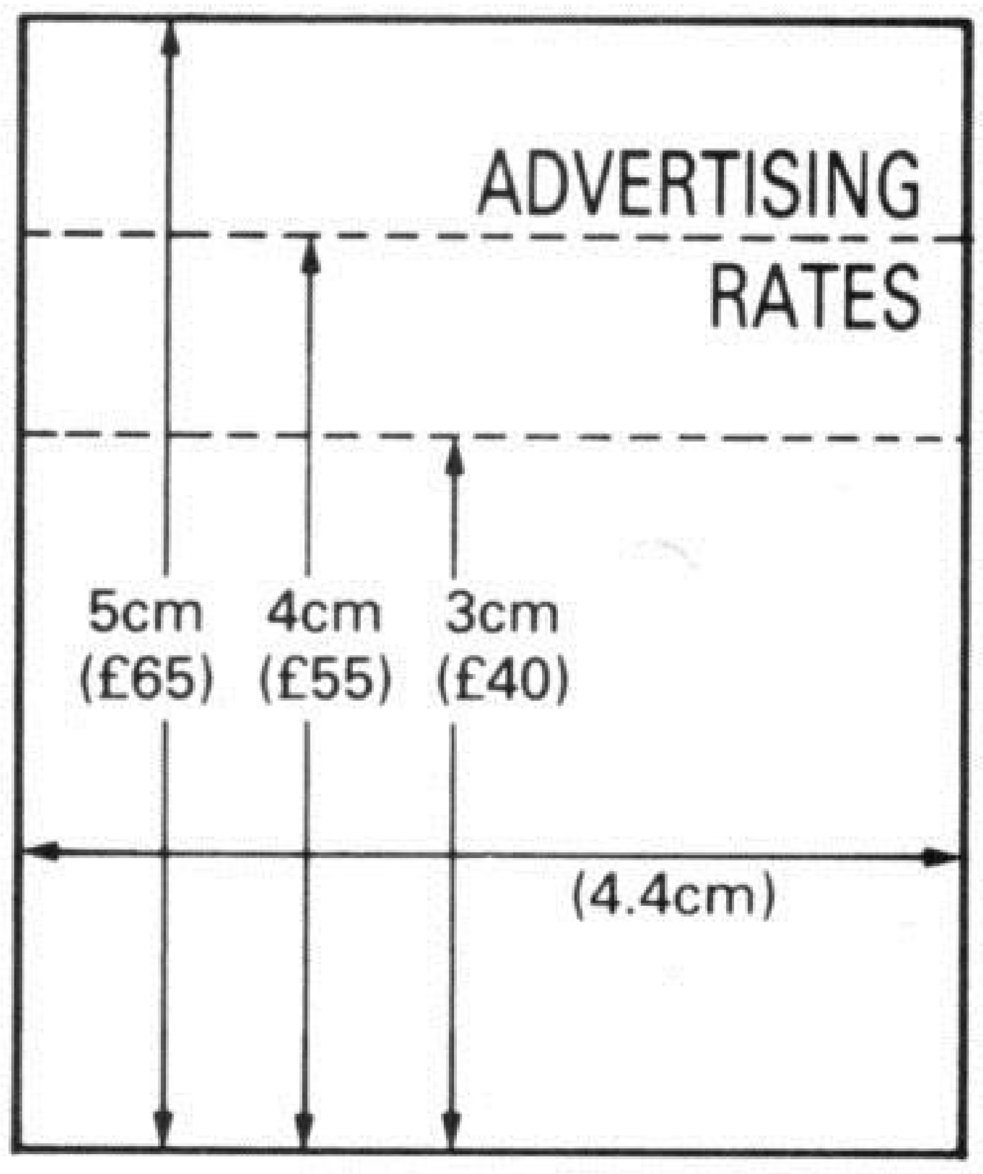
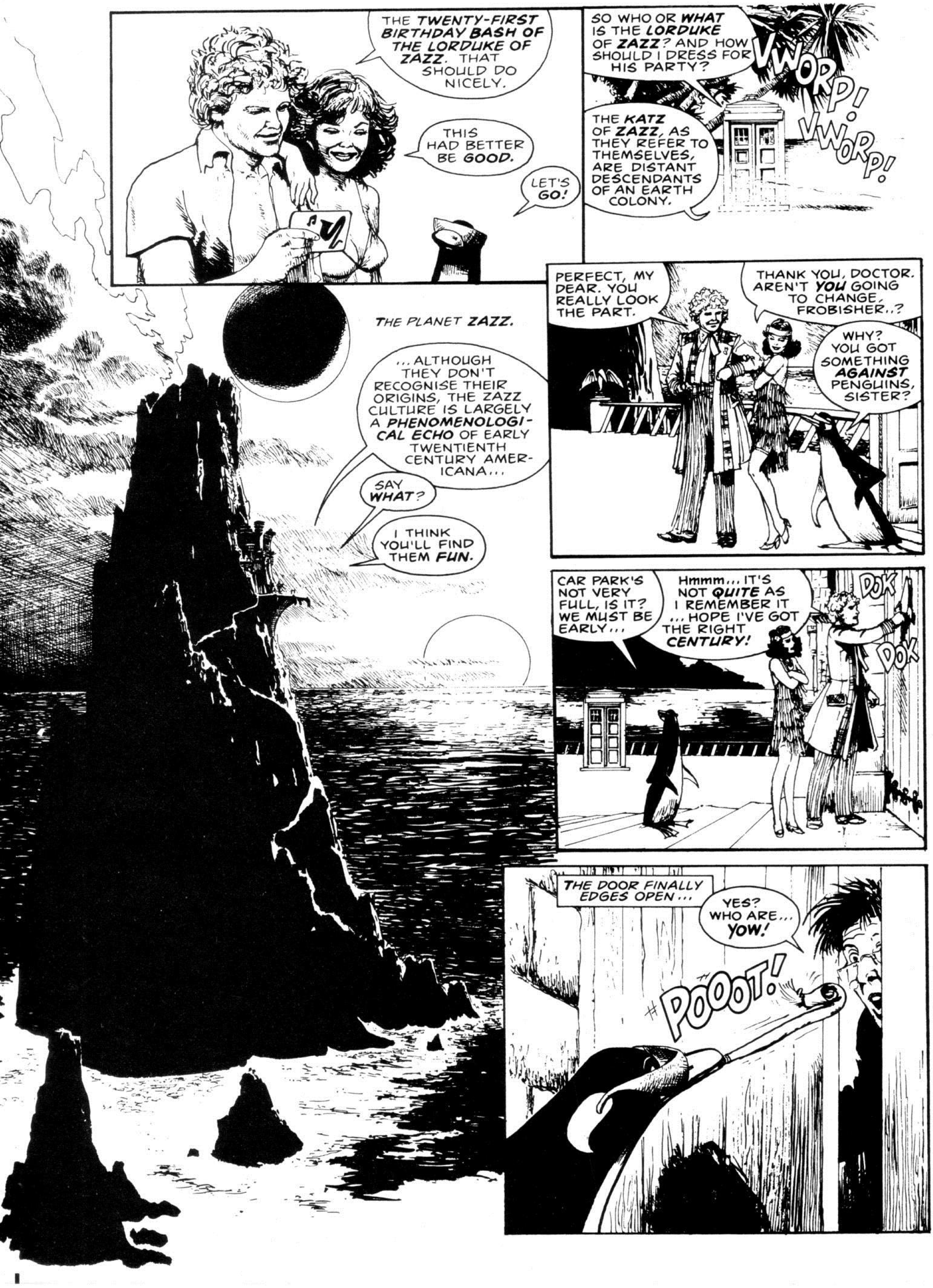


# THE GIFT

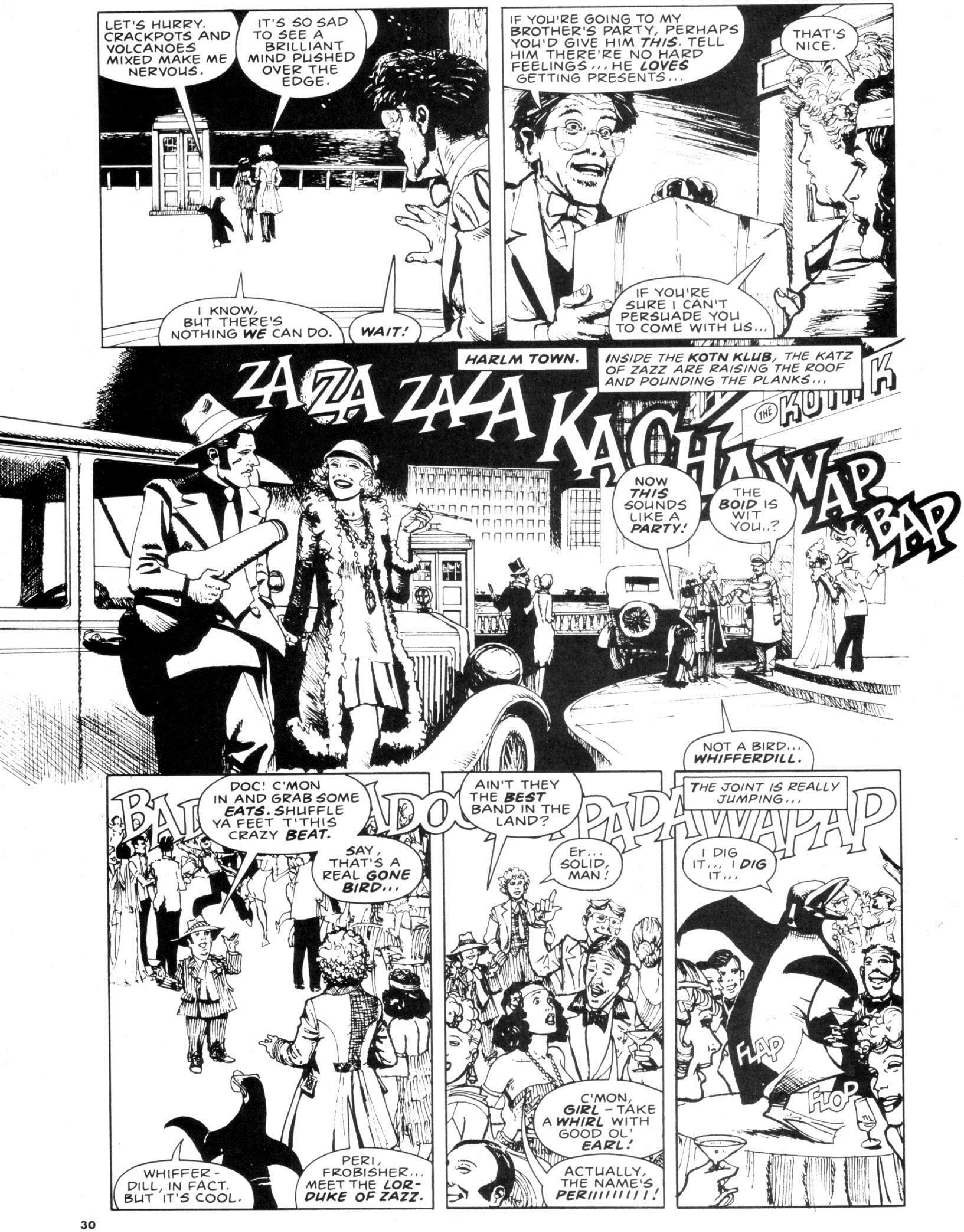
EPISODE ONE.

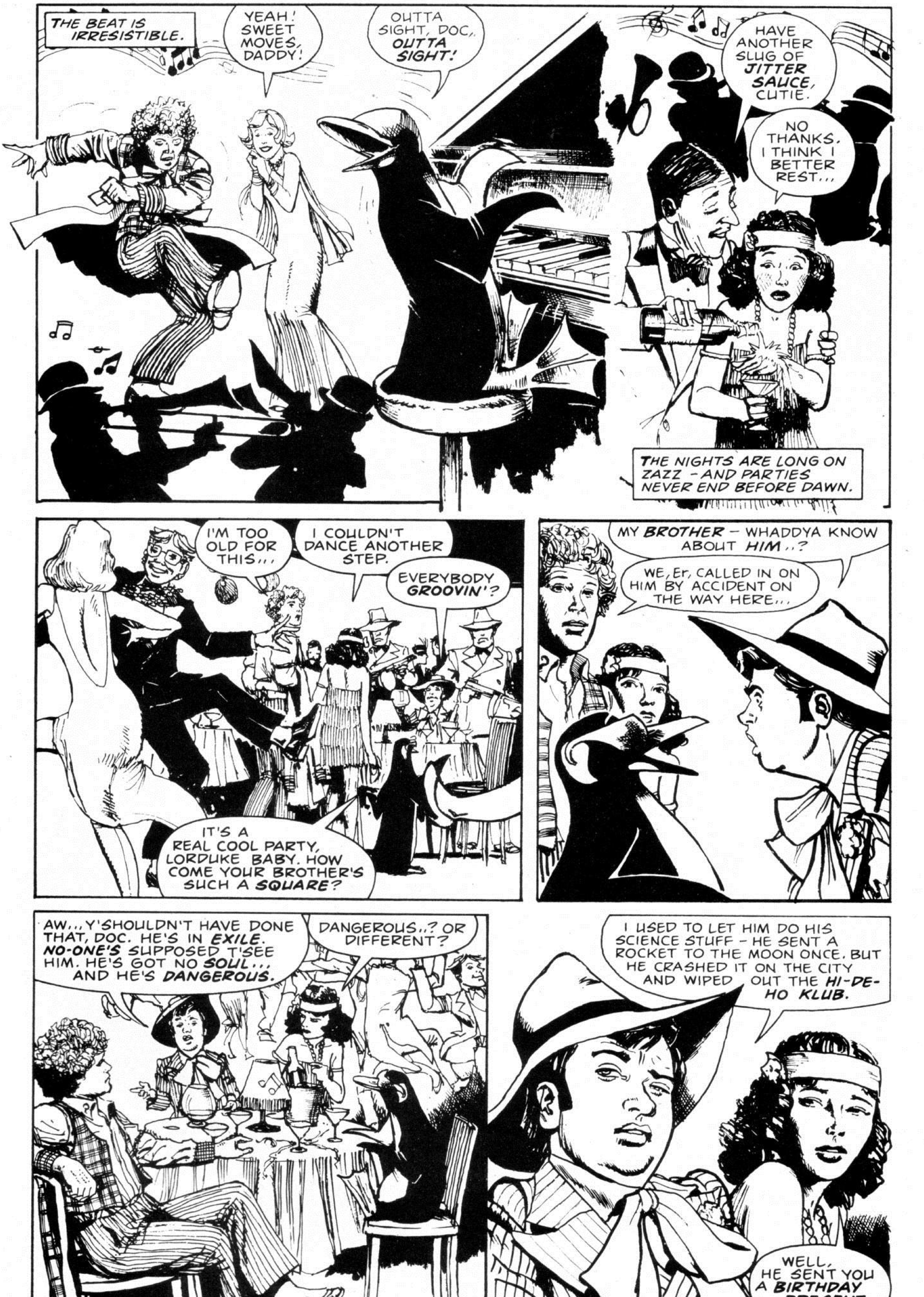
**JAMIE DELANO**
SCRIPT
**JOHN RIDGWAY**
ART
**RICHARD STARKINGS**
LETTERS
**SHEILA CRANNA**
EDITOR

THE DOCTOR AND HIS COMPANIONS ARE ENJOYING A SOJOURN ON THE TRANQUIL PLANET OF HALCYA...
THIS IS WONDERFUL. IT'S SO PEACEFUL, AND WARM.
YES, IT WOULD BE A PERFECT PLACE TO RETIRE TO. NO DANGER, NO HARDSHIPS, NO UNPLEASANT SURPRISES...
MURDER ON THE ORION EXPRESS
WELL, I THINK IT'S BORING. NOTHING HAPPENS. EVERYBODY SMILES ALL THE TIME...
THE SUN SHINES EVERY DAY..!
YOU'RE NEVER SATISFIED.
CAN'T YOU JUST RELAX?
BUT IT'S SO BLAND... IT'S LIKE A CURRY WITHOUT THE SPICE... EDEN WITHOUT THE SNAKE... HIC!
THE FISH HERE DON'T EVEN TRY TO ESCAPE.
WHAT DO YOU WANT TO DO, THEN?
A PARTY I THINK, A REALLY WILD PARTY, WHERE THERE'S MUSIC, DANCING AND ACTION!
WELL, THERE'S NO SHORTAGE OF INVITATIONS IN THE TARDIS.
FLIP!
OKAY, THEN. I CAN SEE I'M OUTNUMBERED... HEY!
WE COULD GO TO ROME FOR ONE OF HELIOGABOLUS' DO'S...
BUT HE SOMETIMES HAS HIS GUESTS SMOTHERED IN ROSE PETALS.
YAY! PARTY-TIME!
OR THERE'S THE FUNERAL FEAST FOR THE WHALE-KING OF STURM...
YUCK!
WHAT ARE THESE? OH, YES, WEDDING INVITATIONS FROM HENRY THE EIGHTH - SIX OF THEM...
HIGH TIDE PARTY WITH THE SLIME TOADS OF ULOTH? NO THANKS!
HOW ABOUT IF I JUST PECK ONE OUT OF THE PACK?

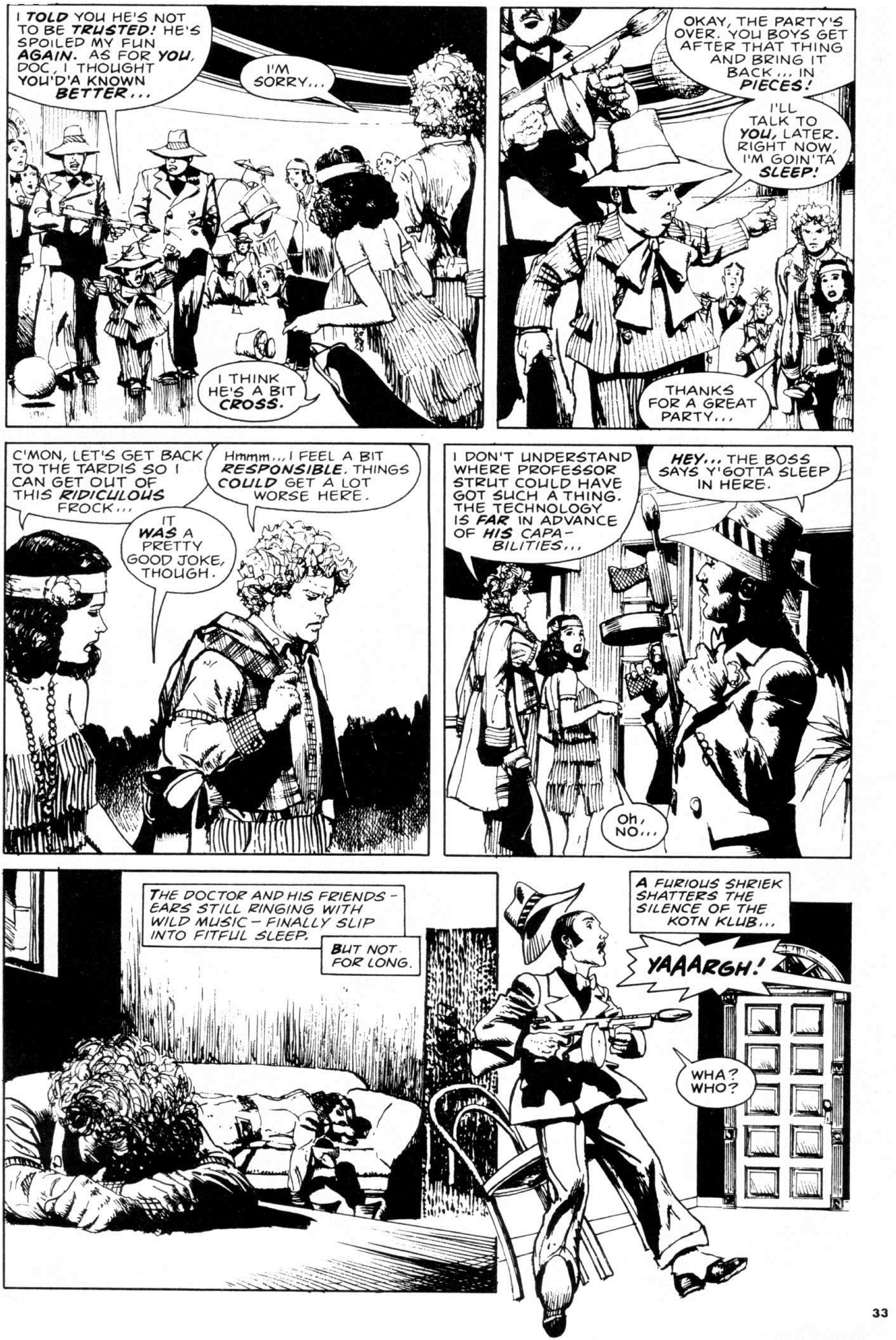

THE TWENTY-FIRST BIRTHDAY BASH OF THE LORDUKE OF ZAZZ. THAT SHOULD DO NICELY.
THIS HAD BETTER BE GOOD.
LET'S GO!
SO WHO OR WHAT IS THE LORDUKE OF ZAZZ? AND HOW SHOULD I DRESS FOR HIS PARTY?
VWORP! VWORP!
THE KATZ OF ZAZZ, AS THEY REFER TO THEMSELVES, ARE DISTANT DESCENDANTS OF AN EARTH COLONY.
THE PLANET ZAZZ.
...ALTHOUGH THEY DON'T RECOGNISE THEIR ORIGINS, THE ZAZZ CULTURE IS LARGELY A PHENOMENOLOGICAL ECHO OF EARLY TWENTIETH CENTURY AMERICANA...
SAY WHAT?
I THINK YOU'LL FIND THEM FUN.
PERFECT, MY DEAR. YOU REALLY LOOK THE PART.
THANK YOU, DOCTOR. AREN'T YOU GOING TO CHANGE, FROBISHER..?
WHY? YOU GOT SOMETHING AGAINST PENGUINS, SISTER?
CAR PARK'S NOT VERY FULL, IS IT? WE MUST BE EARLY...
Hmmm... IT'S NOT QUITE AS I REMEMBER IT ...HOPE I'VE GOT THE RIGHT CENTURY!
DOK DOK
THE DOOR FINALLY EDGES OPEN...
YES? WHO ARE... YOW!
POOOT!

I'M SORRY. WE WERE LOOKING FOR THE LORDUKE'S PARTY.
WHERE'S THE **BOOZE**? WHERE'S THE **BAND**?
**JUMPIN' JULES VERNE!**
PARTY? **PARTY**? THERE'S NO **PARTY** HERE! AND NO **LORDUKE** EITHER. NO, SIR. NO FOOLISH FRIVOLITY.
I HAVE NO TIME FOR **MUSIC** AND **NONSENSE**... I AM **PROFESSOR STRUT**. I DO SERIOUS WORK!
YES, SO I SEE... DO YOU **ACTUALLY** INTEND TO **PILOT** THIS VESSEL..?
**VOLCANO** POWER? I DIAGNOSE TERMINAL OPTIMISM, DOC.
**PAH!** I HAVE LAUNCHED ROCKETS BEFORE, YOU KNOW.
THE ACCIDENT WASN'T MY FAULT.
MY **BROTHER** HAD NO RIGHT TO PREVENT MY WORK. HE DOESN'T THINK I'LL BE ABLE TO LAUNCH **ANOTHER** ONE. BUT I'LL SHOW HIM!
YOU CAN'T **RIDE** A VOLCANO. THE **THRUST** WILL BE TOO UNPREDICTABLE... THE BALLISTICS...
**ENOUGH!** IT WILL **WORK**.
THE **CHARGES** WILL BE FIRED, THE MAGMA RELEASED, AND I WILL LEAVE THIS CHILDISH WORLD... **FOREVER!**
**I'D** BET ON **THAT**.
C'MON, DOCTOR. LET'S GET TO THE PARTY.
YEAH... THIS BOZO'S NO **FUN**.
BUT... Oh WELL.
YES—**GO!** LEAVE ME TO MY WORK. BID MY DEAR BROTHER THE LORDUKE FAREWELL FOR ME... TELL HIM TO WATCH THE SKIES... **HA HA!**


LET'S HURRY. CRACKPOTS AND VOLCANOES MIXED MAKE ME NERVOUS.
IT'S SO SAD TO SEE A BRILLIANT MIND PUSHED OVER THE EDGE.
I KNOW, BUT THERE'S NOTHING **WE** CAN DO.
**WAIT!**
IF YOU'RE GOING TO MY BROTHER'S PARTY, PERHAPS YOU'D GIVE HIM **THIS**. TELL HIM THERE'RE NO HARD FEELINGS... HE **LOVES** GETTING PRESENTS...
THAT'S NICE.
IF YOU'RE SURE I CAN'T PERSUADE YOU TO COME WITH US...
HARLM TOWN.
INSIDE THE **KOTN KLUB**, THE **KATZ** OF ZAZZ ARE RAISING THE ROOF AND POUNDING THE PLANKS...
ZA ZA ZA ZA KA CHA WAP BAP
THE KOTN K
NOW **THIS** SOUNDS LIKE A **PARTY!**
THE **BOID** IS WIT YOU..?
NOT A BIRD... **WHIFFERDILL.**
BA ADOO
DOC! C'MON IN AND GRAB SOME **EATS**. **SHUFFLE** YA FEET T'THIS CRAZY **BEAT.**
SAY, THAT'S A REAL **GONE BIRD...**
WHIFFER-DILL, IN FACT. BUT IT'S COOL.
PERI, FROBISHER... MEET THE **LORD-DUKE OF ZAZZ.**
PAPAWAPAP
AIN'T THEY THE **BEST** BAND IN THE LAND?
Er... SOLID, MAN!
C'MON, **GIRL** – TAKE A **WHIRL** WITH GOOD OL' **EARL!**
ACTUALLY, THE NAME'S **PERI!!!!!!!!!**
THE JOINT IS REALLY JUMPING...
I DIG IT... I **DIG** IT...
FLAP
FLOP


THE BEAT IS IRRESISTIBLE.
YEAH! SWEET MOVES, DADDY!
OUTTA SIGHT, DOC, OUTTA SIGHT!
HAVE ANOTHER SLUG OF JITTER SAUCE, CUTIE.
NO THANKS. I THINK I BETTER REST...
THE NIGHTS ARE LONG ON ZAZZ - AND PARTIES NEVER END BEFORE DAWN.
I'M TOO OLD FOR THIS...
I COULDN'T DANCE ANOTHER STEP.
EVERYBODY GROOVIN'?
IT'S A REAL COOL PARTY, LORDUKE BABY. HOW COME YOUR BROTHER'S SUCH A SQUARE?
MY BROTHER - WHADDYA KNOW ABOUT HIM..?
WE, Er, CALLED IN ON HIM BY ACCIDENT ON THE WAY HERE...
AW... Y'SHOULDN'T HAVE DONE THAT, DOC. HE'S IN EXILE. NO-ONE'S SUPPOSED T'SEE HIM. HE'S GOT NO SOUL... AND HE'S DANGEROUS.
DANGEROUS..? OR DIFFERENT?
I USED TO LET HIM DO HIS SCIENCE STUFF - HE SENT A ROCKET TO THE MOON ONCE. BUT HE CRASHED IT ON THE CITY AND WIPED OUT THE HI-DE-HO KLUB.
WELL, HE SENT YOU A BIRTHDAY PRESENT.

PROFESSOR STRUT'S GIFT IS FETCHED FROM THE TARDIS.
YOU BOYS KEEP THOSE GATZ TRAINED ON THE BOX. OPEN IT UP REAL SLOW, DOC.
WHA..?
I KNEW IT! BLAST THE FREAKIN' THING!
SPING!
YOW! A SPIDER FROM MARS!
OWW!
ZZIT!
CHAKKA CHAK
GREAT GALLIFREY! IT TOOK MY WATCH-CHAIN!
KATZ IN SPATZ
KATZ IN SPATZ
STOP IT! STOP IT!
LOOK OUT!
MY HORN! IT GOT MY HORN!
COME BACK HERE YOU... YOU... PARTY POOPER!
CHAKA CHAK


I **TOLD** YOU HE'S NOT TO BE **TRUSTED!** HE'S SPOILED MY FUN **AGAIN.** AS FOR **YOU,** DOC, I THOUGHT **YOU'D'A** KNOWN **BETTER...**
I'M SORRY...
I THINK HE'S A BIT **CROSS.**
OKAY, THE PARTY'S OVER. YOU BOYS GET AFTER THAT THING AND BRING IT BACK... IN **PIECES!**
I'LL TALK TO **YOU,** LATER. RIGHT NOW, I'M GOIN'TA **SLEEP!**
THANKS FOR A GREAT PARTY...
C'MON, LET'S GET BACK TO THE TARDIS SO I CAN GET OUT OF THIS ***RIDICULOUS*** FROCK...
IT **WAS** A PRETTY GOOD JOKE, THOUGH.
Hmmm... I FEEL A BIT ***RESPONSIBLE.*** THINGS ***COULD*** GET A LOT WORSE HERE.
I DON'T UNDERSTAND WHERE PROFESSOR STRUT COULD HAVE GOT SUCH A THING. THE TECHNOLOGY IS ***FAR*** IN ADVANCE OF ***HIS*** CAPABILITIES...
***HEY...*** THE BOSS SAYS Y'GOTTA SLEEP IN HERE.
Oh, NO...
*THE DOCTOR AND HIS FRIENDS - EARS STILL RINGING WITH WILD MUSIC - FINALLY SLIP INTO FITFUL SLEEP.*
***BUT NOT FOR LONG.***
***A FURIOUS SHRIEK SHATTERS THE SILENCE OF THE KOTN KLUB...***
***YAAARGH!***
WHA? WHO?

SMASH IT! IT'S WRECKED MY DUKE BOX! RIPPED IT TO PIECES... KILL IT!
BLAM!
IT'S TOO MUCH! MY MUSIC MACHINE'S TOTALLY DESTROYED AND IT'S ALL YOUR FAULT... DO SOMETHING.
LIKE, COOL IT, MAN.
FROBISHER, I...
I'LL COOL YOU ...YOU TURKEY!
LET'S KEEP CALM...
ULP!..! I'M A PENGUIN!
I THINK YOU'D BETTER TAKE A LOOK OUTSIDE, BOSS.
WHILE THE KATZ OF ZAZZ SLEPT, ROBOTS HAVE BEEN MORE INDUSTRIOUS.
IT'S IMPOSSIBLE. THEY'RE BREEDING. RIPPING MY CITY TO BITS!
CAN ROBOTS BREED, DOCTOR?
SELF-REPLICATING SCAVENGER ROBOTS CAN. THEY'RE THE WORST KIND OF PLAGUE. THEY COULD OVERRUN THE PLANET.
I THINK WE SHOULD PAY A VISIT TO PROFESSOR STRUT. HE'S GOT SOME QUESTIONS TO ANSWER. IF HE HASN'T ALREADY Er... TAKEN OFF.
TO BE CONTINUED!

# STORY 4

# NEW SEASON *REVIEW*

**It was with great anticipation that I, and no doubt countless other viewers, sat down to watch the final two episodes of *The Trial of a Time Lord* saga. These were the determining factors in that most important of questions, 'Was the wait really worth it?'**

The first and most important element in this story, was the involvement of the court. At last it really seemed to fulfil its function and at last the Inquisitor, so patiently portrayed by Lynda Bellingham, got the chance to do a little more than purse her lips and play with a biro. Colin Baker, too, seized upon the opportunity to make his last appearance a memorable one, getting a sense of some real urgency into the plot, although he couldn't have realised this was to be his *Doctor Who* swan song. Sidekick Bonnie Langford was as effervescent as ever, and much more likeable in this story than in the previous four episodes.

The real honours though must go Michael Jayston, who stole the show with a performance that was captivating even when the lines weren't, and electrifying when they were. I found him extremely believable and he rather out-acted old favourite Anthony Ainley, back once more as the Master.

My impression of Mr. Ainley is that he was much better in the second episode, which is strange, as the whole story was recorded out of sequence. It may have had something to do with the very obvious laugh Ainley presented us with on his first appearance. Sounding like Muttley from the cartoon series, it was a bit embarrassing.

The plot of the episodes was basically a runabout, with twist after twist and as such, it worked well and looked good, though Geoffrey Hughes' Popplewick and Tony Selby's Glitz were a bit superfluous. Director Chris Clough made the location scenes really impressive, particularly in those scenes set at night. Perhaps here it would have been nice had the material been shot on film, as this tends to look a bit more atmospheric at night, video looking too well-lit to succeed.

## INVISIBLE JOIN

Robert Holmes' and Pip and Jane Baker's work dovetailed so well, that the casual viewer would have found it hard to detect a difference in style. Popplewick was very much a Holmesian character, and bringing back Glitz was obviously no accident, although I do wonder how many of the audience remembered him. Other obvious Holmes ideas abounded; the nature and events within the Matrix were inspired by Holmes' own *Deadly Assassin*, providing us with an effective cliffhanger and allowing for the power of the Valeyard to be forcefully expressed. There was also the *Terror of the Autons*-style unmasking at the end, which was, however, achieved more convincingly this time around. Sadly less convincing was the particle disseminator, supposedly the ultimate weapon, which reflected its budget and resembled part of a fun fair ride. It was to the credit of the actors that this point in the narrative was played seriously and not for the all too obvious laughs it could have garnered.

The final twist was not entirely unexpected. The Valeyard's end was too subdued to be final and besides, one finds oneself asking the question posed in *The Five Doctors* and indeed, *The Three Doctors* before that – if one Doctor is destroyed, does this affect the other incarnations? The proposition of a regeneration containing all the bad, dark side of the Doctor's character is too good a story idea to throw away and we can but hope that the Valeyard will be back on our screens in a few years' time. And, as an end note, it's nice to see a woman once again elected as Lord President. Wonder what happened to Flavia...

## EPIC ADVENTURE

There it was then... *The Trial of a Time Lord* concluded, with all the charges dropped. Looking back, it seems amazing that the season took place over a span of just 14 weeks. It certainly seemed much longer. Producer John Nathan-Turner, his three directors and ex-script-editor Eric Saward certainly made the reduced length into an epic adventure. Overall, it worked well, especially as with the current fate of the series seeming so precarious, the end result of the trial was a lot less certain.

It may have been a bit of a gamble to risk public attention over such a long run, but after shaky early figures, the end ratings seemed to indicate a growth of interest, rather than the reverse. The main flaw the season suffered from was in the basic premise of selecting and screening evidence from the Matrix. What was the point of all the mystery and intrigue in each story, as the truth should have been able to be selected straight away. There also seemed to be little point in frills such as the opening of story two and the end of story three – the court showing a surprising interest in domestic life aboard the TARDIS. I suppose one just has to suspend disbelief for the sake of the scripts.

Given the options open to the production office *The Trial of a Time Lord* was about the most memorable idea they could have hit upon for the show's return. It contained a good mixture of old and new, and above all, has given us back that much missed ingredient of early Saturday night viewing – a new series of *Doctor Who*. After 18 months, that was well overdue.

**◆Richard Marson**

# Travelling Companions

The young American botanist Peri Brown was the main companion of the Colin Baker era. Unafraid of speaking her mind, she enjoyed a stormy alliance with the Sixth Doctor. By Richard Marson.

The young women who travel with the Doctor often start out their journeys very different people from those they end up. Perpugilliam Brown, as played by Nicola Bryant, was one such example.

When she arrived in the story *Planet of Fire*, Peri quickly showed that there were few nuances or complications within her character. Not for her the enigma of Turlough or the inner complexities of Tegan Jovanka. Peri was just as she seemed – a rather spoilt, easily bored but bright, American student.

Typical of her 'yuppie' background, Peri considered material things like money before running away from the supposed working holiday in which we first saw her incarcerated. However patronising her step-father was, Peri was clearly being unfair on the man as she whined to get her own way, in spite of his reminders of the college work she still had to do.

Bored though she was at the start of the story, her encounter with Turlough, who saved her from drowning and took her inside the TARDIS for the first time, changed her life into one long adventure. Certainly one often got the impression that over the next two years Peri wished she was still ensconced in her mundane but secure college life.

That aside, the first encounter she had with the Doctor threw her in at the deep end, and prepared her for life as his companion. She came up against the Master, and quickly realised that her gut feelings about him weren't at all misplaced. She also showed us her bravery, telling her Time Lord persecutor that she could shout just as loudly as he could, and refusing to do as she was told.

Over the course of her next adventure, Peri also showed her vulnerable side. Terrified at Sharaz Jek's crazed advances and feeling increasingly lost in the world of political intrigue in which she found herself, she found that her one source of security, the Doctor, was far from being the superman she at first thought. Her affection for him could only be intensified, however, when he saved her life, only to face death – and regeneration – himself.

As if the trauma of coming to terms with the nature of Time Lord physionomy wasn't enough, this new incarnation of the Doctor proved to be a very unpleasant surprise indeed. Before he stabilised into his new, aggressive and egocentric character, he alternately attempted to strangle his young friend and then announced that she would have to endure a life of isolated contemplation with him. While these dire fates were averted, it took a long time for Peri to warm to this transformed Doctor.

Through many of the adventures which followed they enjoyed a relationship based on mutual putdowns, with Peri's closest link with her travelling companion being that of security – the Doctor often acting as both guide and protector in a universe full of both horrors and wonders.

Peri's brash nature equipped her well to deal with some of the horrors she was to face – Cybermen, Daleks, Androgums and of course, Sil, the repulsive reptilian insect who tried to have Peri transmogrified into a bird. Bravery was the order of the day, and Peri certainly wasn't lacking in this.

Essentially a girl who cared deeply about the welfare of others (and about the environment, her botanist's instincts coming to the fore in *Mark of the Rani*, for instance), Peri had a strong moral conscience when it came to the likes of the Rani, Sil, Tekker and Glitz.

Always open and easy to get on with, Peri made friends wherever she went; Hugo Lang, the Cryons, Areta, Jondar, Jamie and so on. One suspects she caused more than a few of the young men she met to experience a romantic flutter – and her fire, coupled with a refusal to be dominated, is what made her so irresistibly attractive to the War Lord King Yrcanos. She wasn't unaware of her beauty either, dressing in bright colours and only growing out of her taste in revealing shorts and miniskirts as time went on and the practicalities of life on board the TARDIS made such apparel inconvenient.

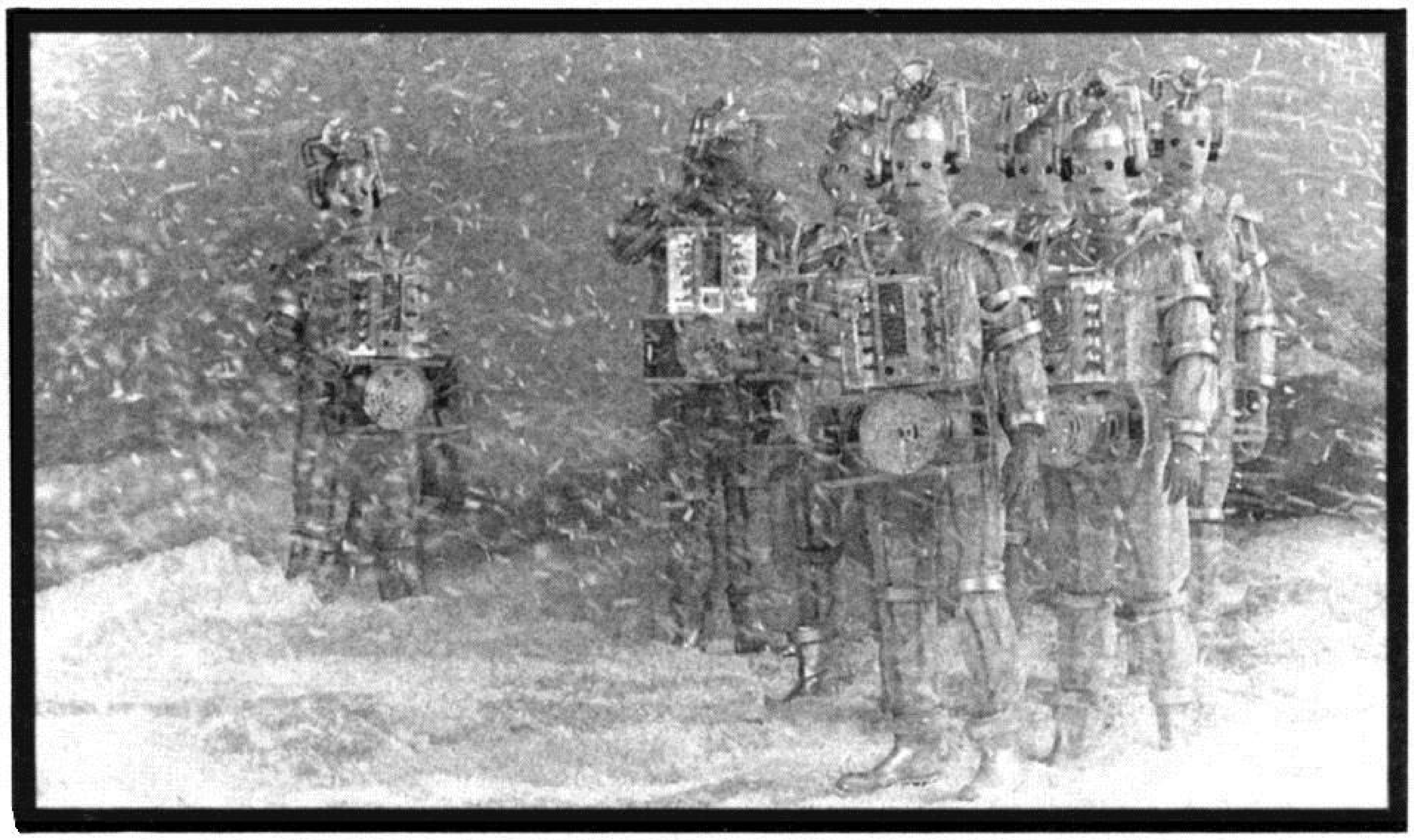
By the conclusion of her travels, we also saw a much stronger bond developing between the Doctor and Peri. In *The Mysterious Planet* there was genuine affection on display throughout and it's this which caused her so much confusion and sense of betrayal when in *Mindwarp*, the Doctor began to treat her as one of the enemy.

The saddest side to Peri's travelling with the Doctor is that from what we have learnt to date, she never got to bid him goodbye, the Time Lords whisking him away to a new destiny before they realised their time was up. One wonders how much Peri wanted to be left on Thoros-Beta with Yrcanos, and how much she accepted him only as being better than nothing. After all, during *Mindwarp* we were made well aware of her homesickness for a world to which it now seems unlikely she will be able to return.

With her new life, one wonders if the capable Miss Brown will have any regrets. She must have realised there would be a chance she'd settle far from home, even far from her own time. At least she knows that whatever her future, travelling on board the TARDIS has equipped her for just about anything. ◆

# THE CYBERMEN

## ●part 1



The Tenth Planet

**Over the years, successive *Doctor Who* production teams have tried very hard to come up with a race of aliens to rival the Daleks in their popularity with the viewers. The closest they have ever come to achieving this was with the Cybermen, who made their debut appearance in 1966, as Stephen James Walker reports . . .**

Why did the Cybermen have such an impact? After all, there is, on the face of it, little to distinguish them from the many and varied man-in-a-silver-suit 'robots' which had lurched their way through countless 1950s 'B' movies and children's serials. The answer must lie, to a large extent, in the fascinating concept of the Cyber-race.

Like the Daleks, they have cocooned their bodies within life support machinery. However, whereas the Daleks' natural forms have degenerated to the extent that they need to live within armoured 'travel machines' – like miniature tanks – the Cybermen have retained their humanoid forms, replacing sections of their bodies with metal and plastic, using an advanced form of 'spare-part' surgery and augmenting their brains with computers.

It is a chilling thought that beneath the armoured skin of each Cyberman must lie the withered, corpse-like remnants of its original, humanoid body. It doesn't *matter* that the Cybermen look like men in silver suits – because that is, in essence, what the characters themselves are supposed to be.

Another important difference between the Daleks and the Cybermen is that, whereas the former are, to quote one description, 'bubbling lumps of hate', the latter are completely without emotion. The terrible price they have paid for their great strength and longevity is the loss of their human feelings.

This brilliant concept was devised by Kit Pedler, a distinguished academic brought in by producer Innes Lloyd and script-editor Gerry Davis (who is interviewed in **DWM** next month) to act as 'scientific consultant' on *Doctor Who*. The existence of this uncredited, semi-official position arose from the production team's determination at that time to give the series more 'guts' – to make the stories more credible, with a firm basis in hard, scientific reality.

Kit Pedler was not the only person approached in this connection; Gerry Davis had already sounded out a number of other people, including well-known astronomer and TV presenter Patrick Moore, but in the end he was the obvious choice, for the simple reason that he was the only one of those Davis had spoken to who could come up with original, imaginative ideas suited to the *Doctor Who* format.

Pedler's first contribution to the series was the story idea for *The War Machines* (which in fact arose more or less out of his initial interview with Gerry Davis, when Davis had asked him, as a sort of test, if he could think up off the top of his head a possible *Doctor Who* story involving the newly-constructed Post Office Tower). Pedler was given no credit on that serial, because the actual storyline was developed by in-house BBC scriptwriter Pat Dunlop and the final script written by Ian Stuart Black. For his next contribution, however, Pedler received a full writer's credit. The title he gave his story was *The Tenth Planet* – and the inhabitants of that planet he called the Cybermen.

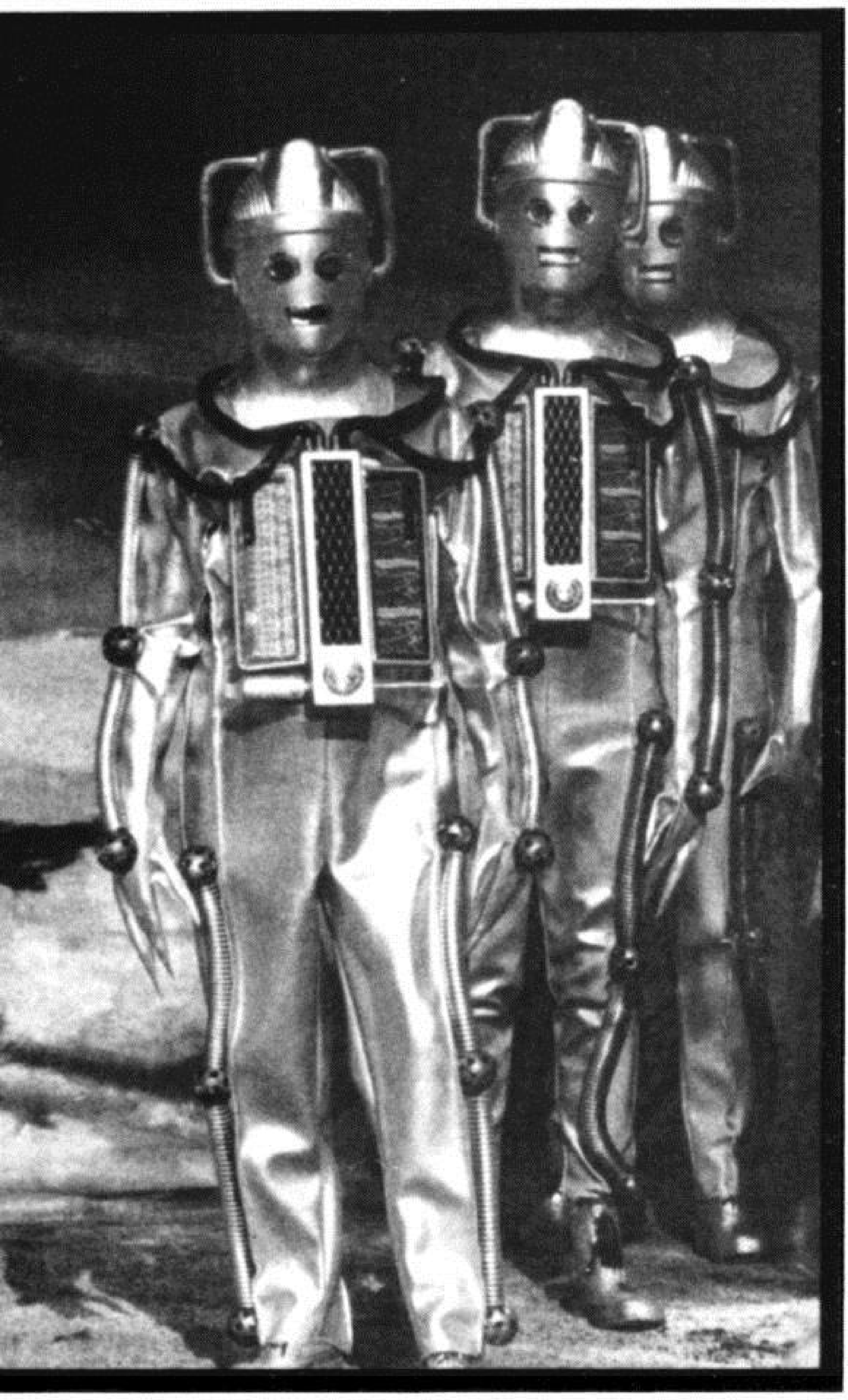
## 'SPARE PART' SURGERY

At the time of writing *The Tenth Planet*, Kit Pedler was fascinated by the notion of advanced computing machines. Although he could easily imagine sophisticated computers being able to reproduce logical thought processes, in no way could he conceive of them, say, writing poetry or composing music. Such artistic creativity, he reasoned, relied on illogical emotions – something essentially human which no machine could ever replicate. Another issue which greatly concerned Pedler at that time was the emergence of 'spare part' surgery and the science of Cybernetics (the replacement of parts of the human body with artificial components). He therefore decided to deliver, via the Cybermen, a warning about the dangers of taking these developments too far.

These, then, were the basic ideas behind the creation of the Cybermen; the creatures were, in effect, Kit Pedler's vision of what the human race could become if it strayed too far down the path of dehumanising technology. The metaphor was emphasised by the fact that the Cybermen's home world of Mondas – the 'Tenth Planet' of the story's title – was a mirror image of Earth which had returned to the Solar System after ▶

◀ drifting away to the furthest reaches of space.

Since Kit Pedler had no experience of writing television drama, he collaborated with script-editor Gerry Davis to produce the final scripts of *The Tenth Planet* (a fact which accounts for the inclusion of some less-than-accurate science, such as references to the possibility of Mondas "turning into a super-nova"!). This was the beginning of a highly successful writing partnership which lasted for many years. In the Seventies, they went on to create the very popular *Doomwatch* series, which commented on disturbing scientific developments through the medium of science-fiction drama – in much the same way as *The Tenth Planet* had done.



**The Moonbase**

## EMOTIONLESS

In many ways, *The Tenth Planet* presents Kit Pedler's concept of the Cybermen in its purest form. Here, their kinship with the human race is clearly apparent. Their faces still have a skin-like texture, with a recognisable nose, and their hands are still flesh and blood, identical to a man's. Here too their emotionless nature is presented rather more effectively than in some later serials. In the script, Pedler described the Cybermen thus:

*'They are tall, slim, with one-piece, close-fitting silver mesh uniforms.*

*'Their faces and heads are normal but under the hair on the head is a shining metal plate stretching from centre hair line to occiput (this could be disguised by a hat).*

*'Their faces are all rather alike, angular and by normal definitions good-looking.*

*'On the front of their trunks is a mechanical, computer-like unit consisting of switches, two rows of lights and a short, movable proboscis. They all carry exotic side-arms.*

*'At the elbow and shoulder joints there are small, ram-like cylinders acting over the joints themselves. Instead of flesh there is a transparent, 'arm-shaped' forearm covering containing shining rods and lights, but there is a normal hand at the end of it.'*

It is apparent from this that Pedler had intended his creations to resemble human beings even more closely than their eventual on-screen appearance would suggest – to be, literally, Cyber-men. (It is also interesting to note that the Cybermen all had individual names, which were retained for the transmitted story.) One reason for the great difference between the design of the Cybermen and Pedler's original description must be that of cost; to have had costumes made along the lines envisaged by the writer would have been prohibitively expensive.

However, despite this element of compromise, there is no question that costume designer Sandra Reid came up with a form for the Cybermen which was truly magnificent. Towering over the rest of the cast (the actors hired to play the Cybermen were all over six feet tall), they dominated every scene in which they appeared, commanding the viewers' total attention.

The lights in their chest units flickered and pulsed constantly, while their blank, expressionless faces with empty, staring eye-sockets gave no hint of any emotion. The powerful weapons attached below their chest units would quickly be turned on anyone foolish enough to attempt to thwart the creatures' plans. The sheer physical presence of the Cybermen was a major reason for their great popularity with viewers – they were, quite simply, terrifying!

After such an enormously successful debut it was almost inevitable that the Cybermen would be brought back for a 'return match' with the Doctor; and indeed they were, in no fewer than four further stories in the space of just three years (plus a cameo appearance in *The War Games*, where one appears on a screen as part of the Doctor's evidence in his trial by the Time Lords).

All four of these stories – *The Moonbase, Tomb of the Cybermen, The Wheel in Space* and *The Invasion* – were devised by Kit Pedler (he scripted the first two with Gerry Davis and supplied the story ideas for the last two, which were expanded into full scripts by, respectively, David Whitaker and Derrick Sherwin).

As one might expect, the Cybermen remained basically true to their original characters in these stories. The kinship between the creatures from Mondas and the human race was very much played down, but the 'message' of *The Tenth Planet* – that human beings must guard against becoming like Cybermen – was paralleled in later stories as people were 'taken over' by the creatures and started to act like them *(The Moonbase* and *The Wheel in Space)* or faced the threat of being physically 'converted' into them *(Tomb of the Cybermen* and *The Invasion).* The Cybermen's emotionless nature was not forgotten either; indeed, it is central to the story of *The Invasion.*

In plot terms, too, there are parallels between *The Tenth Planet* and the four later Cyberman stories of the Sixties. *The Moonbase* and *The Wheel in Space* are particularly similar in structure to the debut story, featuring a small group of humans cut off from the 'outside world' in a self-contained base which is slowly but surely being infiltrated by the Cybermen. In *Tomb of the Cybermen* this same idea is turned on its head as the *humans* slowly 'excavate' the *Cybermen's* base – and walk into a trap.

## COSTUME CHANGE

The most noticeable *difference* between the Cybermen featured in the later stories and those seen in *The Tenth Planet* is that the design of their costumes has undergone some major changes. The creatures who attack the Moon in the year 2070 *(The Moonbase)* are much sleeker and more metallic-looking than those who stormed the Snowcap base at the

Tomb of the Cybermen.

South Pole in June 1986 *(The Tenth Planet)*. Their faces are covered by a smooth, hard mask and their chest units are smaller, more compact.

There were two reasons for these changes being made: first, the production team wanted to give the Cybermen an 'updated', more futuristic look; secondly, the original costumes had been very heavy, cumbersome and restrictive, held together by nuts and bolts, which had resulted in several of the actors passing out under the very hot studio lights.

Further changes were made to the costumes – albeit less radical ones – for each of the creatures' subsequent appearances; indeed, in no two successive stories have the Cybermen ever been completely unchanged in design.

Like the costumes, the Cybermen's voices also underwent changes, the high, sing-song tones of *The Tenth Planet* giving way to a harsh, metallic grating in *The Moonbase*. Again, further, less major changes were made for each subsequent story.

Of course, one important difference between *The Tenth Planet* and the four subsequent Cyber-stories, which has nothing to do with the Cybermen themselves, is the fact that a different actor played the role of the Doctor. *The Tenth Planet* was William Hartnell's last story as the Time Lord's first incarnation, at the end of which he was 'transformed' into Patrick Troughton.

Troughton's Doctor is the one who will always be most associated with the Cybermen, partly because he appeared with them in more stories than any of the other Doctors, but also because it was during this period that the creatures first became established as firm favourites with the viewers. It is on the strength of these superb Sixties stories that the Cybermen's reputation rests.

◇*To be continued.*

DOCTOR WHO MAGAZINE